THE CHURCHES OF THE CITY OF LONDON

ST. PAUL'S CATHEDRAL

THE CHURCHES OF THE CITY OF LONDON

BY HERBERT REYNOLDS

BEING A SHORT HISTORY of the City Churches. Illustrated with Fifty-Four Original Drawings of the Towers and Steeples by the Author

JOHN LANE
THE BODLEY HEAD LIMITED
Vigo Street, London, W. 1
1922

Printed in Great Britain by the
CURWEN PRESS
Plaistow, London, E.13

INTRODUCTION

TIME works strange mutations in all human affairs. It is no cause for wonder, then, that London should have lost much of its ancient surroundings; the marvel is that so many of its old landmarks still remain. Portions of the famous Roman Wall may still be traced, some of the towers of which were in existence not much more than a century ago.

London of to-day stands upon the site of a city many times destroyed and as oft rebuilt, yet has not shifted from the scene of its earliest occupation. The distant views of the 'Metropolis of the World' reveal the landmarks of many centuries. The St. Paul's of to-day stands upon the same site as the early minster founded by Ethelbert, King of Kent, in 610. The towers of Westminster mark the spot on which was reared the church begun by Sebert and completed 360 years later, receiving the name of Westminster because of its position west of St. Paul's. The third landmark is also with us to-day, and has 'marked time' for many centuries ; we refer to the White Tower of the keep of the Tower of London. It remains, even to its white bleached stones, rendered so by the rain and wind of the passing years. Besides these three principal landmarks may be seen the towers, turrets, and steeples of the City churches: thirty-four rebuilt by Sir Christopher Wren after the great conflagration of 1666, nearly all upon the sites

of the older churches, ten built after his time, and nine others that escaped the ravages of the Great Fire. The Tower or Steeple may be regarded as the completed work of the architect and builder. The laying of the Foundation Stone is an important event often attended with much ceremony, but there must always be a feeling of satisfaction when the topmost stone is set, and the 'something attempted' becomes the 'something done'; the idea is expressed in the words of the Master Himself: 'Which of you, intending to build a tower, sitteth not down first and counteth the cost, whether he have sufficient to finish it? Lest haply after he hath laid down the foundation and is not able to finish it, all that behold it begin to mock him, saying, this man began to build and was not able to finish.' This thought must filter through the minds of many as they get a view from the street of the finished work appearing above the house-tops. Wren seems to have had a vision of the future, when perchance much of the lower part of the structures he was erecting would be hidden from view, and thus it seems he put his best work into the towers and steeples of the churches he rebuilt in what are now the busiest parts of London. This idea is clearly demonstrated, for if we walk almost in a straight line, west to east from the Law Courts, Fleet Street to the Tower, the first to catch our eye is the lofty steeple of St. Bride, the highest in the City, just a step back from busy Fleet Street; then again in Cheapside, above the rush and turmoil of the traffic, we get a view of the tower and spire of St. Mary-le-Bow,

considered by many to be his most beautiful creation. Further east, turning slightly north, we get a glimpse of St. Michael's, Cornhill; then back again towards Eastcheap, into perhaps the busiest part of all, above the din, confusion and smell of Billingsgate, rise the graceful towers of St. Dunstan's and St. Magnus, the body of the church, in each case, being hidden more or less from our view. Thus it seems the great architect anticipated what might happen in part concerning his handiwork, but one questions whether he ever thought of their wanton destruction.

The demolition of the City churches began in the year 1871, with the removal of St. Christopher-le-Stocks (the first of Sir C. Wren's churches to go), since which time as many as twenty-one, eighteen of which were the work of the great architect, have been swept away. After a short respite the work of destruction is about to recommence. We would plead for their retention upon the basis of an historical fact, apparently overlooked, that the citizens of London, in spite of plague and fire, preferred to submit to further taxation (one shilling per chaldron on coal) rather than sell the sites of their ancient churches and, with the money thus gained, build new ones elsewhere, realizing that this meant the desecration of the graveyards of their honoured dead, and the removal of the edifice from a close association with its historic past.

Thus the citizens of a less enlightened age put to shame the Vandal of to-day, who, for purely pecuniary gain, would destroy nineteen of these priceless ancient architectural heirlooms which have

remained for well-nigh two centuries and a half, silent though eloquent witnesses to the homage and unselfishness of the people of London who, thirty-one years after the Great Fire, had expended more than £253,000 upon their restoration, and who, when St. Paul's was declared finished by the Act of the 9th of Anne, 1711, had spent the huge total of well-nigh one million pounds, raised by taxation and from private benevolence. Surely their willingness to give and to work should have some claim upon our regard, and be an incentive to preserve, rather than destroy, that which they, by patience and perseverance, have bequeathed.

AUTHOR'S NOTE

The writer is indebted to W. Jeffrey, the author of a very excellent little book published in 1824, entitled 'London Parishes'; and to a number of other works that he has been able to scan, through the unfailing courtesy and help of the attendants at the Guildhall Library. Mention must also be made of a book entitled 'The Old City Londiniencis, Antiquities, Memories, Faith,' by James Graham Churcher. The Author's thanks are also due to Mr. William E. Rickwood, who has kindly reviewed the text.

It should be added that the sketches of the towers and steeples reproduced in this book were made by the author from the actual structures, and not from photographs. In fact, it would in many cases be

almost impossible to obtain a properly focused photographic view of any of the towers or steeples here represented. Photographs that have been secured of the tower or steeple have generally been taken from the roof of a neighbouring building, and in consequence appear as more or less flat views, lacking the light and shade so essential to a pleasing picture, and in any case do not represent the view familiar to the City man—namely, the view from the street. To make these sketches from the street has been in many instances a matter of no small difficulty, as, with many, a view can only be obtained from an acute angle in a busy thoroughfare. The author had some adventures while making the drawings, but everywhere met with the greatest courtesy and interest from all who noted him at his work, and now that the work has been completed he feels that it was well worth the time and the trouble expended.

Eighty-six churches were destroyed in the Great Fire. The following is a list of those which were not rebuilt, with the names of the churches with which they were united:

	United with
All Hallows-the-Less.	St. Michael's, Paternoster Royal.
All Hallows, Honey Lane.	St. Mary-le-Bow.
St. Andrew Hubbard.	St. Mary-at-Hill, Love Lane, Eastcheap.
St. Anne's, Blackfriars.	St. Andrew by the Wardrobe, Queen Victoria Street.
St. Benet Sherehog.	St. Stephen's, Walbrook
St. Botolph, Billingsgate.	
St. Faith under St. Paul's.	St. Augustine, Watling Street.
St. Gabriel, Fenchurch.	St. Margaret Pattens, Eastcheap.
St. Gregory by St. Paul's.	St. Martin, Ludgate.
St. John the Baptist, Walbrook.	Once St. Antholin's, Budge Row, now St. Mary Aldermary.
St. John the Evangelist.	St. Mary-le-Bow.
St. John Zachary.	St. Anne & St. Agnes, Gresham Street.
St. Lawrence, Poultry.	St. Mary Abchurch, Cannon Street.
St. Leonard, Eastcheap.	All Hallows, Lombard Street.

St. Leonard, Foster Lane.	Christchurch, Newgate Street.
St. Margaret Moses.	St. Mildred, Bread Street.
St. Margaret, Fish Street. The Monument now stands upon the site of this church.	St. Magnus, London Bridge.
St. Martin Pomary.	St. Margaret, Lothbury.
St. Martin Vintry.	St. Michael, Paternoster Royal.
St. Mary, Bothaw.	St. Swithin, Cannon Street.
St. Mary, Colechurch.	St. Margaret, Lothbury.
St. Mary, Mounthaw.	St. Nicholas Cole Abbey, Knightrider Street,
St. Mary Staining.	St. Alban, Wood Street.
St. Mary Woolchurch. The Mansion House now stands upon the site of this church.	St. Mary Woolnoth, Lombard Street.
St. Mary Magdalen, Milk Street.	St. Lawrence Jewry.
St. Matthew, Friday Street.	St. Vedast, Foster Lane.
St. Michael-le-Querne.	St. Vedast, Foster Lane.
St. Nicholas Acorn.	St. Edmund, King and Martyr, Lombard Street.
St. Nicholas Olave.	St. Nicholas Cole Abbey.
St. Olave, Silver Street.	St. Alban, Wood Street.
St. Pancras, Soper Lane.	St. Mary-le-Bow.

St. Peter, Paul's Wharf.	Once St. Benet, Paul's Wharf. Now St. Nicholas Cole Abbey.
St. Peter Cheap.	Once St. Matthew, Friday Street. Now St. Vedast.
St. Thomas, Knightrider Street.	St. Mary Aldermary.

Churches rebuilt by Sir Christopher Wren after the Great Fire, which have since been demolished:

All Hallows, Bread Street.
All Hallows, Upper Thames Street.
St. Antholin, Budge Row.
St. Bartholomew by the Exchange.
St. Benet Fink.
St. Benet, Gracechurch Street.
St. Christopher-le-Stocks.
St. Diones Backchurch.
St. George, Botolph Lane.
St. Mary Magdalene, Old Fish Street.
* St. Mary Somerset, Upper Thames Street.
St. Matthew, Friday Street.
St. Michael, Bassishaw.
St. Michael, Crooked Lane.
St. Michael, Queenhithe.
St. Michael, Wood Street.
St. Mildred, Poultry.
* St. Olave, Jewry.

* The towers of these two churches are still standing.

CONTENTS

** The churches marked with asterisk are the nineteen churches threatened with demolition.*

ST. DUNSTAN'S IN THE WEST

THE original church dated back to the thirteenth century; it escaped the Great Fire, but, falling into decay, was pulled down in 1829.

The present one stands a little back from the ancient site, and occupies what was formerly the old churchyard.

Built by John Shaw in 1831-3, it is a good specimen of nineteenth-century Gothic, and is similar in design to 'The Boston Stump,' Boston. It is worthy of remark that this and St. Dunstan's in the East by Sir C. Wren are quite different in character from any others in the City. Although of modern construction, it contains an interesting relic of ancient London—namely, the statue of 'Good Queen Bess,' which at one time stood on the Old Lud-gate. It can now be seen over the doorway into the schools, bearing the date 1580.

That Pepys was wont to attend this church is shown by an entry in his diary: 'August the 17th, 1662. A very good sermon and very little reflections in it to anything of the times'—which shows that even with regard to some discourses, when we compare the present with the past, 'there is nothing new under the sun.'

The well-known name of Izaak Walton, the author of 'The Compleat Angler,' is associated with this church, he being a sidesman and overseer of the parish. The bracket clock of the old church, which

at one time protruded over the pathway, can be seen at St. Dunstan's Villa, Regent's Park, now so familiar to us all as a home for the blinded heroes of the Great War.

ST. BRIDE, FLEET STREET

ST. BRIDE, FLEET STREET

ST. BRIDE or Bridget, after whom the ancient church was named, attained greater fame in Ireland than in England, because of the miracles she is alleged to have performed, one of which seems to have obtained more appreciation than the others—namely, that of turning the *water* of a certain well into *beer*; yet strangely enough this church which bears her name derived notoriety from the *water* of a holy well within its precincts, of which some parts of the pump may still be seen by the side of the churchyard wall. This well gave the name to the palace of Bridewell which, in the reign of Edward VI, became a workhouse for the poor and a house of correction. In the ancient chapel of the hospital was a portrait of the young King, under which the following lines were written :

'This Edward, of fair memory the sixt,
In whom, with greatness, goodness was commixt,
Gave this Bridewell, a palace in old times,
To be a chastening house for vagrant crimes.'

The early church on this site was founded before 1291, and was enlarged by William Vennor, Esq., Warden of the Fleet, about the year 1480 ; repaired and beautified by the parish in 1632, and thirty-four years afterwards totally destroyed in the Great Fire. It was rebuilt by Sir C. Wren in 1680 at the cost of £11,430 5s. 10d. The lofty spire, designed after the shell of the 'Turitella,' was not erected until a few years later. It was originally 234 ft. in height, but

owing to its damaged condition, after a great storm in 1764, was lowered 8 ft., and is now 226 ft. as against that of St. Mary-le-Bow, which is two feet lower. The interior of the church is pleasing in its aspect, with an east window which is considered a very fine specimen of glass painting. As a whole, it presents an appearance of light and cheerfulness, and may be taken as a fair example of the great architect's best style of work, and in confirmation of this we have his own words, 'good materials and good worke' justified his estimate of the cost of its re-erection.

The vestry books and registers of this church reveal valuable and interesting information regarding the family of Pepys, the great diarist, who was baptized here, March 3rd, 1633, eight days after he was born, and which seems to dispose of the claim of Brompton near Huntingdon as his birthplace. It seems hardly probable that a babe of such tender age would have been brought eighty miles from his home to be baptized in a London church. The minute and rate books also show that John Pepys (his father) lived within the parish ; the White Swan public-house in Salisbury Court, with a little Italian restaurant next door, occupy the site of the house he dwelt in some three hundred years ago.

Samuel Richardson, the author of 'Pamela, or Virtue Rewarded,' and other works, was buried here in 1761.

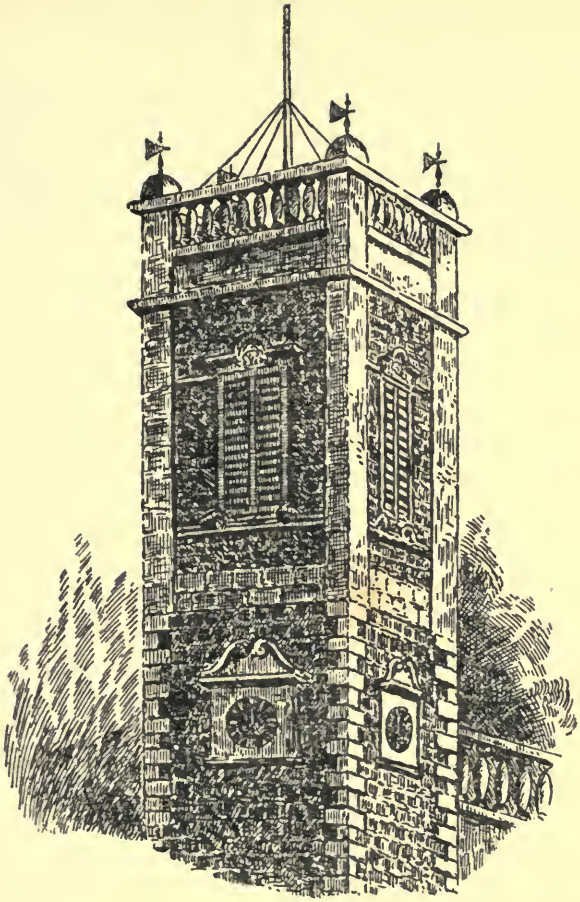
It is interesting also to remember that Milton, the inspired poet, lived in lodgings at the house of one Russell, a tailor, which adjoined the churchyard, and here he educated his two nephews.

ST. ANDREW BY THE WARDROBE
QUEEN VICTORIA STREET

ST. ANDREW BY THE WARDROBE
QUEEN VICTORIA STREET

THE original church dated back to the twelfth century, Robert March being its rector in the year 1322. It was in earlier days called 'St. Andrew's juxta Baynard's Castle' because of its proximity to the palace of that name ; later, the title was changed to 'St. Andrew's by the Wardrobe,' receiving this appellation owing to the nearness of 'The Wardrobe,' a new structure of that name erected in its vicinity. This palace usurped the sites of so many dwellings, and thereby affecting the parish tithes to such an extent as to move the rector to apply to King Edward III (the owner of the property) for some measure of redress. The King, we are told, 'was pleased to grant the rector and his successors forty shillings per annum in perpetuity out of the said Royal Mansion called "The Great Wardrobe, Carter Lane."'

The present church was rebuilt by Sir C. Wren after the Fire in 1692 at the cost of £7,060 16s. 11d. The tower and body of the church are built of brick and stone, and the church is one of the least imposing of his construction. The interior is plain in appearance, the stucco ornaments above the lunettes in each bay being the only attempt at decoration. The galleries were built to accommodate the parishioners of St. Anne's, Blackfriars, whose church was not rebuilt after the Fire, although,



from its association with the eloquent and devout Richard Baxter, it deserved a better fate.

There are marble monuments to former rectors—the Rev. William Romaine, the Rev. William Goode, and the Rev. Isaac Saunders. The latter died in the pulpit in a most pathetic and tragic manner while delivering his usual New Year's address on the first Sunday in January, 1836.

ST. BENET, PAUL'S WHARF
UPPER THAMES STREET

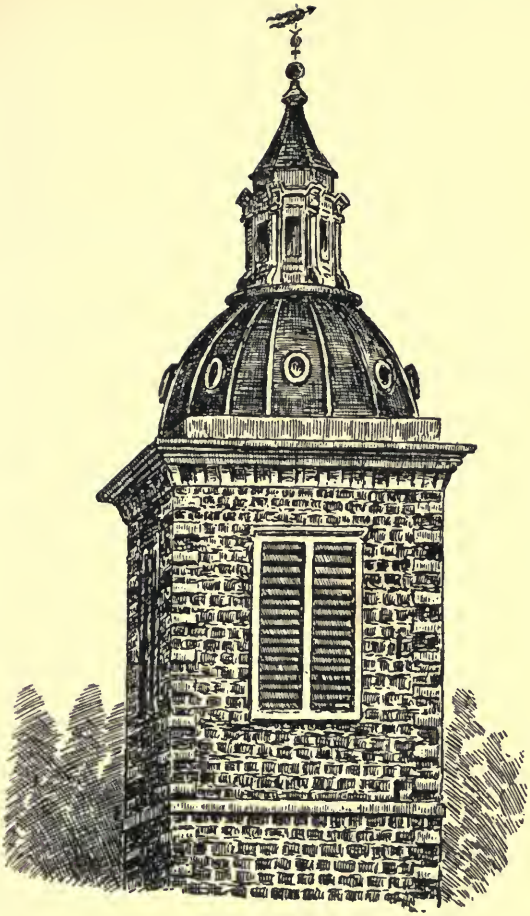
ST. BENET, PAUL'S WHARF
UPPER THAMES STREET

THE early church stood on Bennet's Hill near to St. Paul's Wharf, so called because from this spot stone and other materials were landed for the use and rebuilding of St. Paul's Cathedral. In this church was buried one of the greatest architects of his day, Inigo Jones, who died in 1652. Although no City churches were built by him he supervised the extensive repairs of the Church of St. Helen, Bishopsgate, begun in 1631 and finished 1663. His monument was destroyed with the church in the Great Fire, 1666.

The present church was erected by Sir C. Wren in 1683 at the cost of £3,328 18s. 10d. It has been described as one of his most successful exteriors. The tower shows the skill with which he contrived to build them independent of the other parts of the structure. The uninterrupted rise from the ground gives full effect to height and gracefulness. Later architects adopted a different style, building their towers and steeples so that they rose from the body of the church, thereby losing the line of support which Sir C. Wren so successfully portrayed.

At one time (about the middle of the eighteenth century) this church was in much request for the celebration of marriages, and was, in fact, the St. George's, Hanover Square, of its day.

Shakespeare evidently refers to the ancient church



C

of St. Benet in his play, 'Twelfth Night' (Act v, Scene i).

Clown (to the Duke) :

> '*Primo*, *secundo*, *tertio* is a good play ; and the old saying is, The third pays for all; the *triplex*, sir, is a good tripping measure ; or the bells of St. Bennet, sir, may put you in mind—One, two, three.'

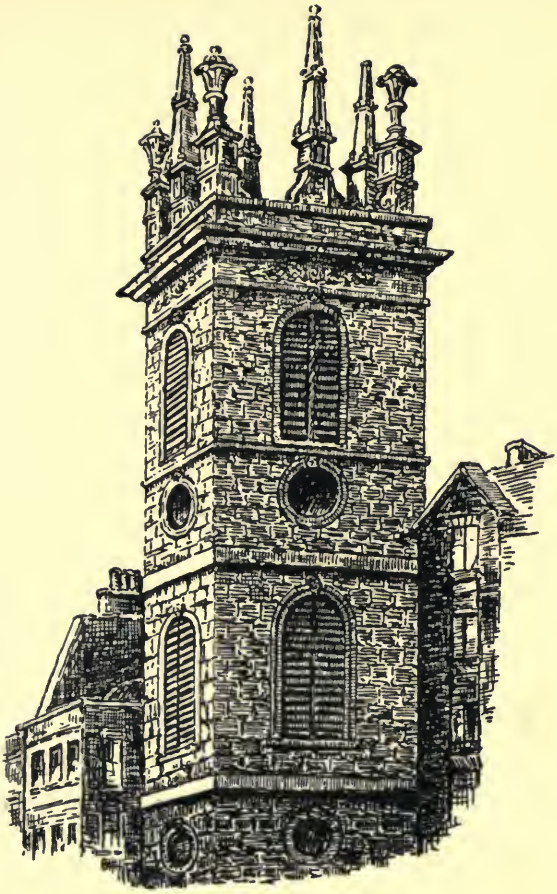
The church is now Welsh, and the service is therefore rendered in that language.

ST. MARY SOMERSET
UPPER THAMES STREET

ST. MARY SOMERSET
UPPER THAMES STREET

THE original church, which dated back to the fourteenth century, was destroyed in the Great Fire and afterwards rebuilt by Sir C. Wren in 1695 at the cost of £6,579 18s. 1d. Its fine though somewhat overcrowded tower, 120 ft. high, crowned with eight pinnacles, alone remains. The body of the church was demolished in 1871, the site, which was sold by tender, realizing £10,000. The parish was united to that of St. Nicholas Cole Abbey.

Before the completion of Wren's church in 1695 six elm-trees were planted in the churchyard, and it is to be regretted that those responsible for the removal of the body of the church did not leave the surrounding churchyard and its elm-trees. The tower seems so desolate, standing, as it does, naked and alone to the busy street.

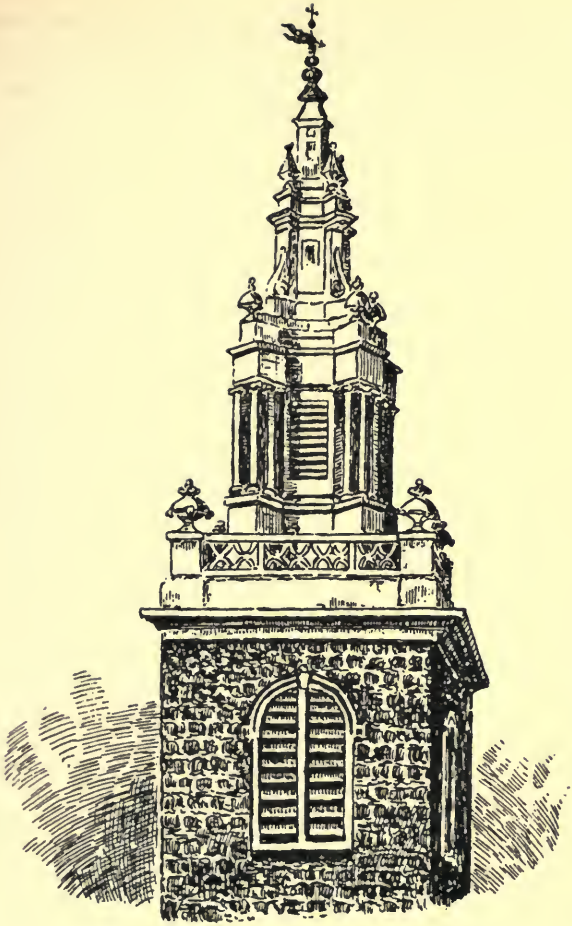


ST. JAMES GARLICKHITHE
UPPER THAMES STREET

ST. JAMES GARLICKHITHE
UPPER THAMES STREET

THE early church dated back to the fourteenth century, and according to Stow was so called because it was situated on Garlick Hill, near to the 'Hithe' or landing-place where garlick was collected and sold. It was built in the reign of King Edward II, 1326, by Richard Rothing, Sheriff of London, who was buried in it, as were also two other Sheriffs and six Lord Mayors. It was again repaired by the parish in 1624, only to be completely destroyed in the Great Fire, 1666. The present church was built by Sir C. Wren at the cost of £5,357 12s. 10d., and reopened in 1682. The tower is one of the finest of his campaniles of the tower-class, and when one compares it with the western towers of St. Paul's one cannot fail to see how much it resembles this later work, and, as the tower of St. Stephen's, Walbrook, is of the same character, it seems just possible that the great architect wished to test the appearance of two such similar bell towers for the western front of the Cathedral, then in course of construction. This is merely conjectural, but it is significant that the interior of St. Stephen's, Walbrook (one of the churches referred to), is practically St. Paul's in miniature, which suggests that the steeple may have been designed for a similar purpose.

Sir C. Wren's plan for the admittance of light into the body of this church is as successful here as in so



many others that he built, and which is not the least remarkable of all his efforts when one considers the increased height of the modern warehouses now hemming them in on all sides.

ST. MICHAEL, PATERNOSTER ROYAL

ST. MICHAEL, PATERNOSTER ROYAL

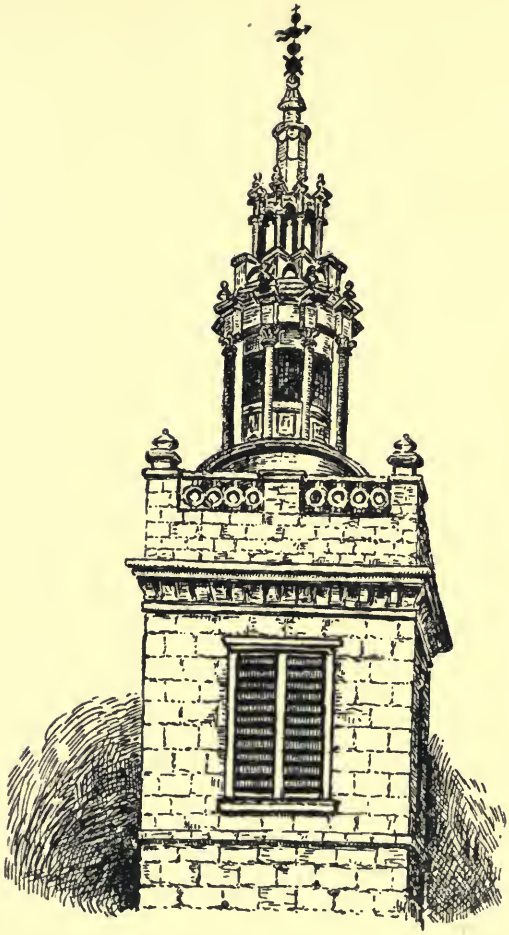
THE ancient church on this site was founded in the thirteenth century, and almost entirely rebuilt by Sir Richard Whittington in 1400.

This name has a tinge of romance about it, woven, as it is, in the story of 'Dick Whittington and his cat.' Sir Richard was *four* times Lord Mayor of London, and can claim a distinction attained by few, if any, namely—that of having been buried three times in the church he built.

In the first instance he was buried by his executors; then by the parson of the church, who, in the reign of Edward VI, had caused his tomb to be broken into in order to secure the great riches supposed to be buried with him ; and, finally, in the reign of Queen Mary, when the parishioners were compelled to take him up, to 'lap him in lead' and then bury him again for the third and last time.

The present church was erected in 1694 (under the superintendence of Wren) by Strong, his master mason, at the cost of £7,455 7s. 9d.

The steeple was not completed until 1713 ; it is similar in many respects to those of St. James's, Garlickhithe, and St. Stephen's, Walbrook.



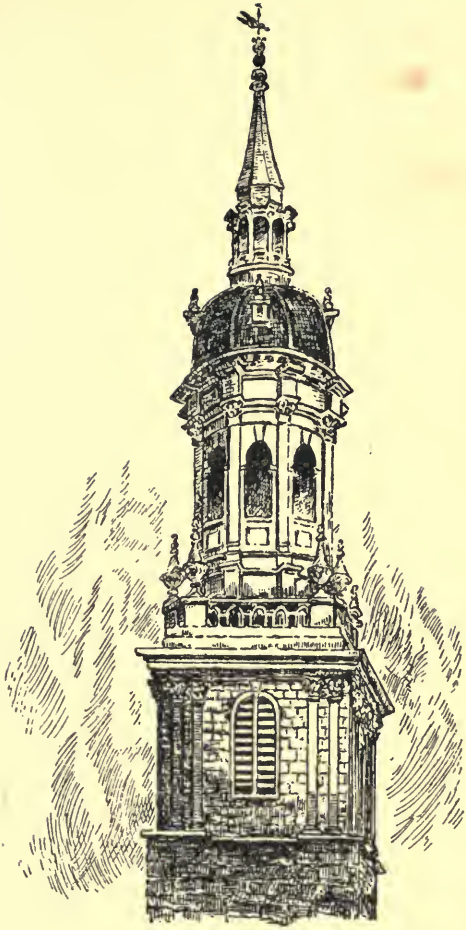
ST. MAGNUS, LONDON BRIDGE

ST. MAGNUS, LONDON BRIDGE

THE old church dedicated to St. Magnus was founded in the early part of the fourteenth century. It was burnt down in the Great Fire, being one of the first to fall a victim to the flames on that fateful morning of September 2nd, 1666.

The present edifice was erected by Sir C. Wren in 1676 ; the steeple, however, was not completed until the year 1705. It is one of the most expensive of his constructions, having cost the sum of £9,579 19s. 10d. to build. His forethought saved the church, with its fine unique steeple, from demolition when the widening of Fish Street Hill became necessary as an approach to the older London Bridge. It was found he had planned the ground story so that it could be opened easily on both sides ; this was done, and a footway leading through the lowest story of the tower preserved the church.

One of its most beloved rectors was Miles Coverdale, Bishop of Exeter, and translator of the first complete English printed version of the Bible, which was printed under his direction in the year 1535. He was buried in the Church of St. Bartholomew-by-the-Exchange (demolished in 1840). His remains were then re-interred in this church, where, only *three years* before, the parishioners had at last thought him worthy of a monument. Verily we are a slow-thinking race !



D

ST. MARY-AT-HILL

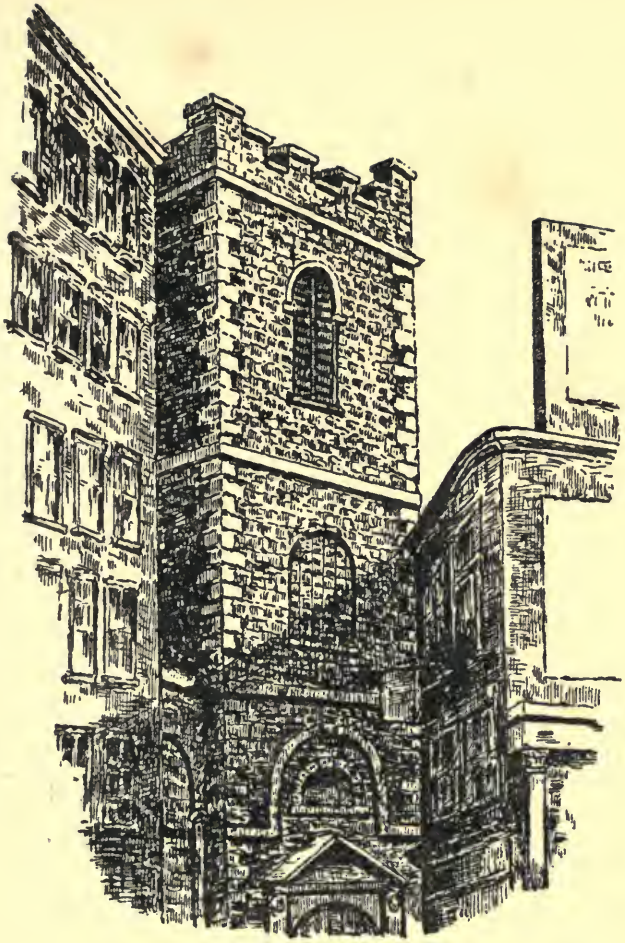
ST. MARY-AT-HILL

THE early church derived its name from the position it occupied, it having been built upon a hill or ascent from the riverside.

The old church of St. Mary-at-Hill was erected in the thirteenth century, and was extensively repaired fifty years before the Fire of 1666, which destroyed the whole of the church with the exception of the tower ; this stood until the year 1780, when the present plain brick structure was erected.

The body of the church, rebuilt by Sir C. Wren, 1672-7, has been so restored and modernized that it seems doubtful whether any of his original work remains. The 'Church Army' is in close association with this place, the Rev. Wilson Carlisle being its founder and head.

A curious story in connection with the early church was related by a writer nearly two hundred years ago regarding a circumstance which, if uncanny, is at least remarkable. We are told how a certain 'Alice Hackney, wife of one of the Sheriffs of London,' had been buried near this spot, and how some 170 years later the coffin was found by some workmen when digging for the foundations of a wall. On the coffin being opened the body was found whole in all its parts as if just dead, the joints of the arms being pliable and the skin in no way discoloured. After being exposed to the gaze of the curious for four days it was again buried.



ST. DUNSTAN IN THE EAST

(Between Tower Street and Lower Thames Street)

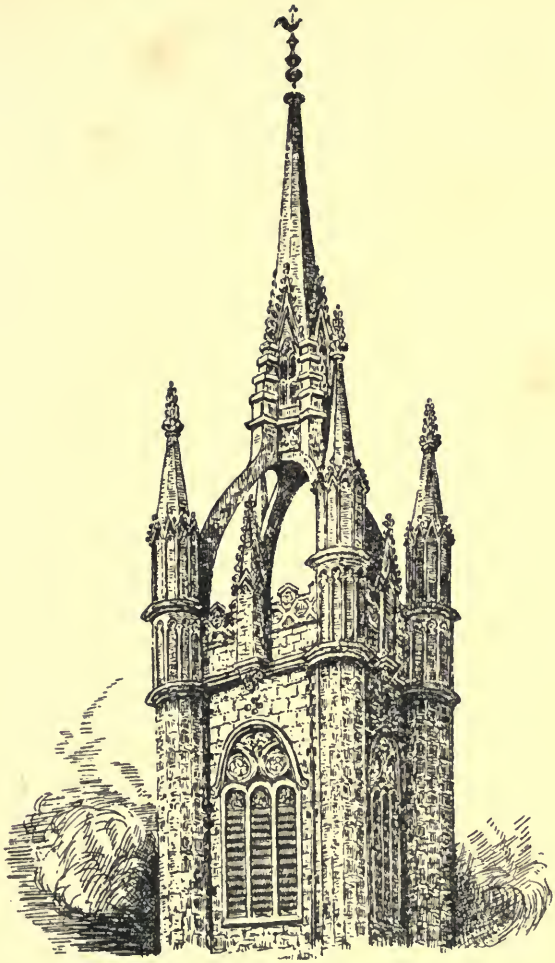
ST. DUNSTAN IN THE EAST

(Between Tower Street and Lower Thames Street)

THE old church of St. Dunstan dated back to the thirteenth century. In 1633 it was almost entirely rebuilt at the cost of £2,400. Destroyed in the Great Fire, it was rebuilt by Sir C. Wren in the years 1668-71. The steeple, which is after the style of the Gothic spires of St. Nicholas, Newcastle, and St. Giles, Edinburgh, was the particular pride of the great architect, especially after its stability had been proved in the terrible storm that swept over London on the 27th of November, 1703, when the loss of life from falling chimneys reached the total of twenty-one persons, and the material damage was estimated at one million pounds.

The body of the church, however, was not so durable as the tower, for it was pulled down in 1810 and rebuilt in the Gothic style, in harmony with the spire. The architects were Laing and Tite. The former also built the Custom House, and the latter the Royal Exchange.

With that disregard of the venerable so often displayed by those who renovate, the wood carvings by Grinling Gibbons, the old font, and Father Smith's organ were removed without ceremony. The latter went to the Abbey Church at St. Albans ; the font, lost for some years, was recovered and restored to the church in 1845, and now occupies a position at the extreme north of the church.



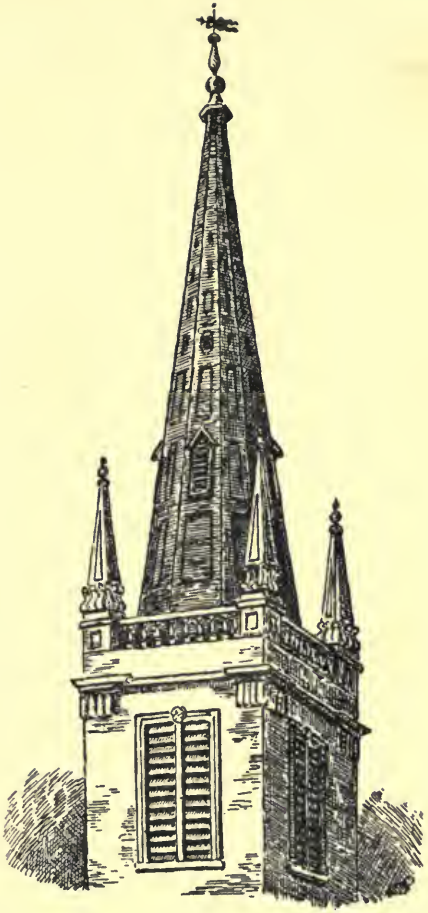
A large number of monuments, chiefly City merchants of little distinction, may be seen in the church. There is a tablet, however, which is worthy of notice ; one to Colonel John Finnis, who was the *first* victim of the Indian Mutiny, 1857.

ST. MARGARET PATTENS
ROOD LANE, EASTCHEAP

ST. MARGARET PATTENS
ROOD LANE, EASTCHEAP

THE date of the foundation of the early church is uncertain, but it must have existed before the year 1291. The second name 'Pattens' indicates its association with the trade which in bygone times was carried on in its immediate vicinity; for here it was that all the patten and clog makers had their workshops, and where the citizens of London bought their winter footwear. Rood Lane was so called because of a rood or crucifix which stood in or near the church in a small chapel, both of which were broken down at night on the 23rd of May, 1538, by some opposers of the Romish superstitions of those times. This occurred during the rebuilding of the church. The church was repaired in 1614, further embellished in 1632, and eventually destroyed in the Great Fire, 1666. The present church was built by Sir C. Wren in 1687 at the cost of £4,986 10s. 4d.

The beautiful and graceful spire stands out in marked contrast to the white stone of the tower, with its balustrade and handsomely carved pinnacles. Now that its former rival, the tower and spire of St. Antholin's, Budge Row, has gone (demolished in 1874) it is the only one left of Wren's successful rendering of a Gothic octagonal spire, and is one of the most perfect examples of renaissance architecture we possess.



The church has some fine specimens of wood-carving. The organ is still in the gallery at the west end of the church.

ALL HALLOWS BARKING

ALL HALLOWS BARKING

THE church of All Hallows Barking, standing in Tower Street, opposite Mark Lane Station, has been rightly described as 'the most complete mediæval parish church in London.' There were eight churches dedicated to All Hallows, or All Saints, standing before the Fire. The name seems to have been a favourite one with our ancestors, owing, probably to its association with the holiday of All Hallows Mass, incorporated into the Christian system by Pope Boniface IV in the seventh century, for correction of 'our omission for many a saint's day in the year we have unserved.'

The church owes its second name to its early connection with the vicarage belonging to the convent at Barking, Essex, founded by the Bishop Erkenwald at the end of the seventh century. Richard I added to the church a chapel of St. Mary, enlarged by Edward I. This, and a college for priests, were pulled down in the sixteenth century.

The pillars and arcades are of two different periods : those towards the west, early Gothic ; the eastern portion, from that of the reign of Richard III.

The church suffered severely from the effects of an explosion in January, 1649, which occurred at a shipchandler's shop, some fifty or sixty persons being killed in the neighbourhood. The church was restored, and the present brick steeple built in 1659.

All Hallows only narrowly escaped the Great Fire. Pepys, in his Diary, thus refers to the Fire, September, 1666: 'There is a good stop given to

it . . . it having only burned the dyall of Barking Church and part of the porch, and was then quenched.'

The clock that protrudes over the pathway was at one time surmounted by a figure of an angel. A succeeding churchwarden in 1675 removed this, and placed it over the altar. The priest having at certain times been seen making obeisance to it, the churchwarden was indicted and compelled to burn the image.

William Penn, the founder of Pennsylvania, was baptized here, October 23rd, 1644. Another interesting fact should be noted, especially by Americans. John Quincy Adams, afterwards one of her presidents, was married at this church to Catherine Johnson, while on his way to assume his diplomatic functions at the Court of Berlin.

Henry Howard, Earl of Surrey, beheaded on Tower Hill, 19th January, 1547, and Archbishop Laud, 1644, were both buried in this church. Dr. Rovis, incumbent here, afterwards Bishop of Gloucester, and finally Bishop of London, was one of the eight eminent divines to whom was committed the task of compiling our authorized version of the four Gospels, the Acts, and the Apocalypse.

Some of the finest Flemish brasses in England are to be seen upon its floor ; one to the memory of William Thynn should call up grateful remembrances, because to him we owe the first edition of the works of Geoffrey Chaucer, published in 1532, some 132 years after the death of England's earliest poet.

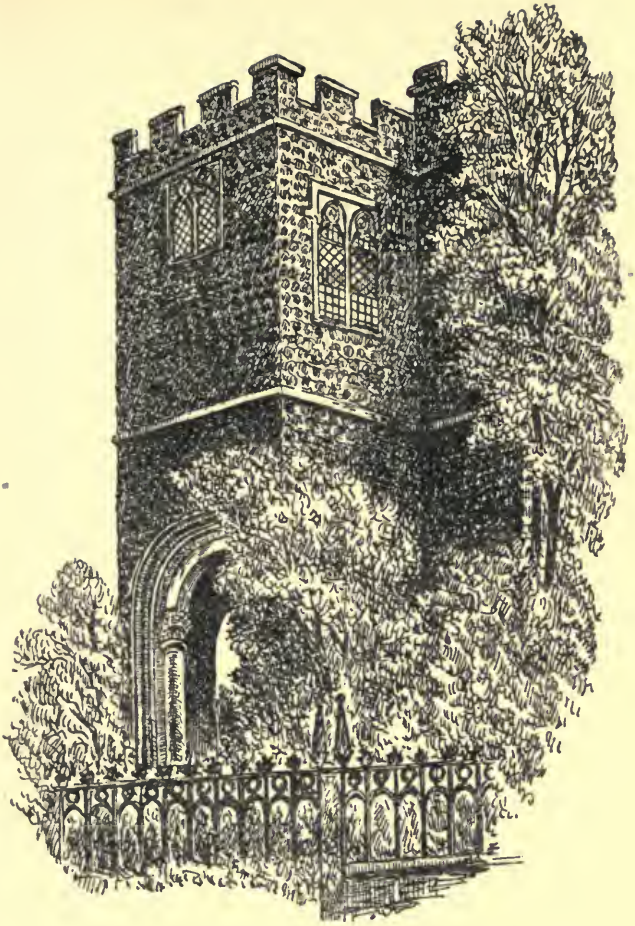
ALL HALLOWS STAINING
STAR ALLEY, MARK LANE

ALL HALLOWS STAINING
STAR ALLEY, MARK LANE

THE tower alone remains of the ancient church of All Hallows Staining, built about the end of the thirteenth century, and called Stane Church because—as Stow tells us—built of stone, while the other churches dedicated to 'All the Saints' were of wood. This explanation is considered a fanciful one, and is only accepted because no other has been put forward.

The church escaped the Fire ; not long afterwards, however, the greater part of the body of the church fell into decay. It was partly rebuilt at the beginning of the eighteenth century, and remained until the year 1870, when all but the tower was pulled down, and the parish joined to St. Olaves, Hart Street. The site was sold to the Clothworkers' Company ; the sale was made under certain conditions, and provision was made for the upkeep of the tower and the surrounding churchyard.

It is interesting to remember that it was at this church on May 9th, 1554, that the Princess Elizabeth (afterwards Queen) performed her devotions upon her release from confinement in the Tower. There is an old London tradition which declared that after this service she ate dinner at a certain tavern in Fenchurch Street, the principal item in menu being 'pork and peas,' and that a similar dinner was held afterwards for many years to perpetuate the important event.



The churchwardens' accounts are still preserved, and furnish some rather curious and interesting particulars of expenditure: 'Payments for peals'— 'For joye of ye execution of ye Queen of Scots'— 'For the return of King James II to London'; then, after two days, 'A Merrie Peal for the landing of the Prince of Orange.' There must have been another 'Vicar of Bray' somewhere in the neighbourhood whose changing sentiments found expression through the bells of All Hallows Staining.

This church was one of the *four* London churches in which James's unpopular 'Declaration of Indulgence' was read.

ST. OLAVE, HART STREET
(Near Fenchurch Street Railway Station)

ST. OLAVE, HART STREET
(Near Fenchurch Street Railway Station)

THE church of St. Olave was dedicated to Olaf, King of Norway, murdered in the year 1028. The two other churches so named, St. Olave, Silver Street, and St. Olave, Jewry, were both destroyed in the Great Fire, the latter only being built while the parish of the former was united to St. Albans, Wood Street. St. Olave, Hart Street, is a Gothic church of the fifteenth century, and has taken its name from St. Olaf, King of Norway, who gave his name to this and three other London churches. In its earlier days it was an important church, because of its proximity to the Tower, then a royal residence. It was the parish church of Samuel Pepys, to whom we are indebted for the many striking pictures of the days of the 'Merrie Monarch.' Pepys's pew, which was situated in the gallery, has long since disappeared. It was removed by the hand of the too zealous renovator, who, regardless of its historic interest, committed another of those acts of Vandalism that the thoughtful citizen so keenly resents. The following items from his diary are of interest because of the reference to this church :

> *November 4th*, 1660, *Lord's Day*.—In the morn to our own church, where Mr. Mills did begin to nibble at the Common Prayer by saying 'Glory be to the Father,' etc., after he had read the two Psalms, but the people had been so little used to it, that they could not tell what to answer.

January 30th, 1666.—This is the first time I have been in church since I left London for the plague, and it frightened me indeed to go through the church more than I thought it could have done to see so many graves lie so high upon the churchyard where people have been buried of the plague. I was much troubled at it, and do not think to go through it again for a long time.

September 15th, 1667. To church, where I stood in continued fear of Mrs. Markham's coming and offering to come into our pew, to prevent which soon as ever I heard the great door open I did step back and clap myself to our pew door, that she might be forced to shove me to come in, but as God would have it, she did not come.

There is a bust of Mrs. Pepys in the chancel, placed there by the diarist himself, and one to Samuel Pepys* on the south side. They both were buried under the altar.

There are also tablets to Sir John Memys, a very humorous and withal practical comptroller of the Navy, a worthy contributor to the 'Musarum Deliciæ,' 1656, and to William Turner, publisher of the first 'English Herbal' in 1568.

* This was not erected until 1884. We certainly do not raise memorials without mature consideration. Pepys died in 1703.

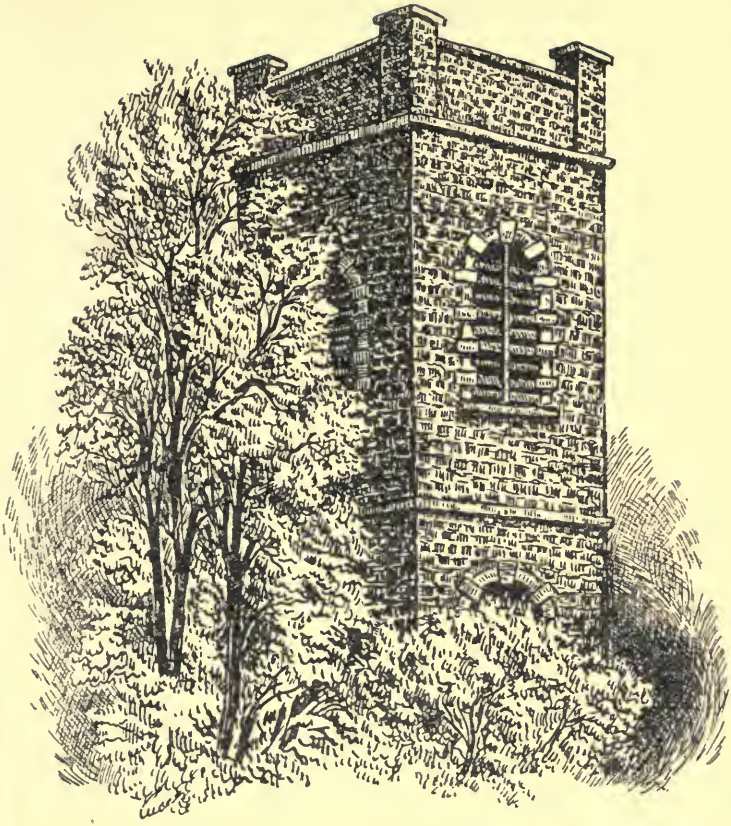
ST. KATHERINE COLEMAN

ST. KATHERINE COLEMAN

THIS church, dedicated to St. Katherine of Alexandria, who suffered martyrdom and torture on the wheel, was, according to Stow, given a second name because it stood adjoining a yard belonging to a citizen of the name of Coleman.

The early church dated back to the fourteenth century. In 1489 the south aisle was restored or rebuilt, and the structure narrowly escaped the Fire in 1666. It was replaced by the present insignificant church in the year 1734, built at the expense of the parish under Act of Parliament, 12 George II.

This old city church will shortly be demolished, and with the money provided by the sale of the site a new church is to be built at Fulham. The final service was held on Sunday evening, November 20th, 1921.



ST. BOTOLPH, ALDGATE

ST. BOTOLPH, ALDGATE

THE church of St. Botolph was founded soon after the Conquest, and was rebuilt before the Suppression.

In the year 1621 it was restored, and, escaping the Great Fire, it was again rebuilt, the Tudor church being demolished in 1741, and the present building erected by Dance the elder, the architect of the Mansion House.

The church is of brick with stone quoins. The tower, with its stone spire with circular openings, has been for many a year a conspicuous object.

Owing to its proximity to the Tower it was on more than one occasion used as the burial place for traitors, among those lying here being Sir Nicholas Carew and Sir Thomas Darcy.

During the Plague large numbers of its victims were buried in a huge pit situated only a short distance from this church.

ST. KATHERINE CREE
LEADENHALL STREET

ST. KATHERINE CREE
LEADENHALL STREET

THE second name Cree, or Cree Church, is believed to be a corruption of Christchurch, and the church is so called because of its association with Christchurch Priory, Aldgate. It was founded in the thirteenth century and entirely rebuilt in 1630. This church was one of the many included in Archbishop Laud's scheme for the restoring and rebuilding of City churches.

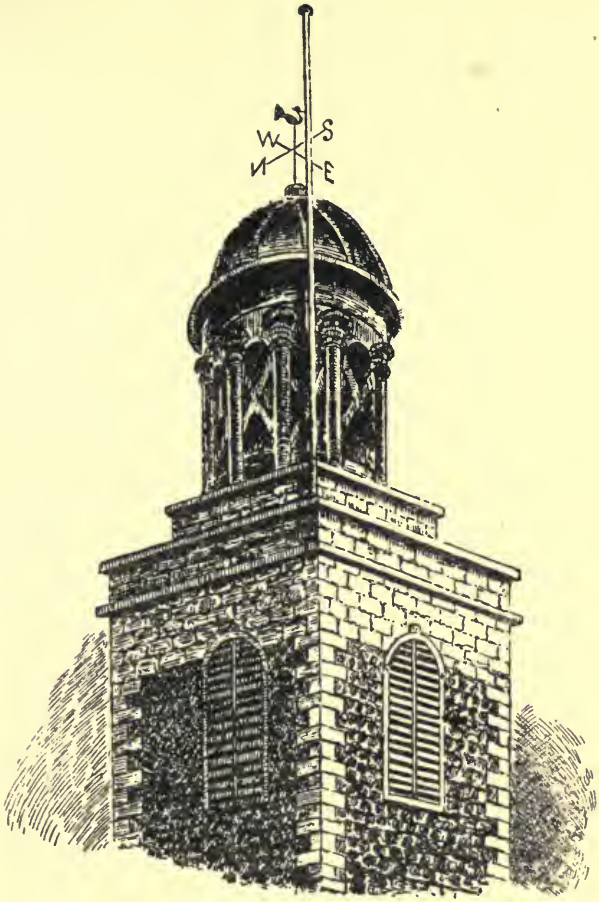
It is thought that Inigo Jones was in some way associated with its reconstruction, but of this there is no actual proof.

It was Laud's pompous display at its consecration in 1631 that formed the chief ground of the accusation against him which eventually cost him his head.

The church escaped the Great Fire in 1666, and was repaired in 1686.

The steeple, which is 75 feet high, was built in 1504 by the gift of Sir John Percival, Merchant Taylor, and others. It is covered with lead and supported with stone pillars.

Although the church was untouched by the Great Fire, yet, as the vestry books show, it was brought into prominence by the terrible visitation. The Merchant Taylors School having been destroyed, the head master applied for leave to keep school in the vestry house ; this having been granted, it was found difficult to restrain the more inquisitive among the scholars, and a kind of enclosure had to be


S
W
E
N

erected to prevent their roaming about the sacred precincts of the church.

An annual thanksgiving sermon is preached on October 16th, in commemoration of Sir John Gayer, Lord Mayor, who died in 1649, leaving £200 for this purpose. He also left certain gifts to the poor, in memory of his providential deliverance from the paws of a lion whilst travelling in Arabia. The sermon is familiarized as the 'Lion Sermon.'

Among the inscriptions there is one to R. Spencer, Turkey merchant, which records his death in 1667, and also relates how he had 'seen the prodigious changes in the State, the dreadful triumphs of death by pestilence, and the astonishing conflagration of the City by fire.'

The curious old gate that once was at the entrance to the 'watch-house' at the east end of the church has gone the way of much that was of historical interest in this neighbourhood. The old sundial, however, may still be seen on the south wall. One is thankful it was originally placed there, otherwise, that too might have been removed.

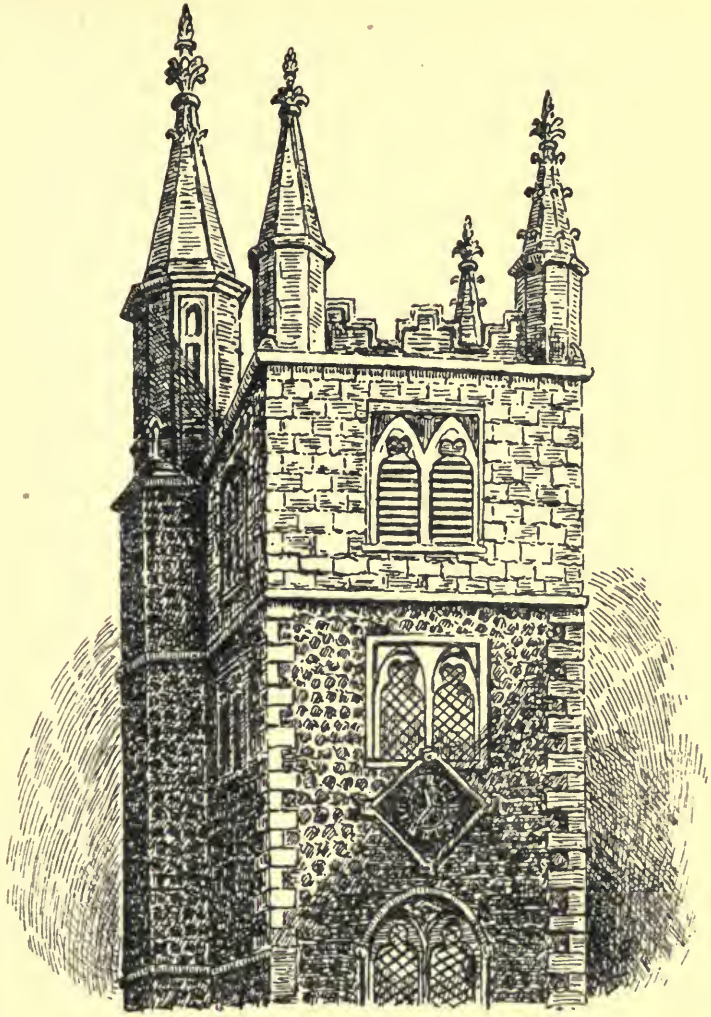
ST. ANDREW UNDERSHAFT
LEADENHALL STREET

ST. ANDREW UNDERSHAFT LEADENHALL STREET

THE second name 'Undershaft' referred to the long shaft, higher than the church steeple, which was set up in the middle of Leadenhall Street before the south door of the church every May-day until the year 1517. This day was afterwards called 'Evil May-day,' because of a serious riot which took place on that particular morning, when a number of apprentices and others, angered at the number of aliens allowed freedom in the City, 'to the great decay of trade,' attacked, looted, and destroyed a number of houses in the vicinity. One Lincoln was the chief instigator, and he and thirteen others were hanged in different parts of the City.

The shaft was never afterwards erected, but lay for thirty-two years under the penthouse of a number of dwellings in the neighbourhood, giving the name of 'Shaft Court' to that locality, and then, because a certain Mr. Stevin having while preaching at St. Paul's declared it to be an idol, it was sawn up, divided into equal parts, and portions given to the owners of the houses under which it had lain for so many years.

The church, which dated back to the thirteenth century, was rebuilt in 1532 at the charge of William Fitzwilliam, Esq., Sheriff of London (1506), in the Gothic style of the period. Repaired in the year 1627 at the charge of the parish, and,



escaping the Fire of 1666, was again repaired in 1704 and 1723. It is a church worthy of the care which has been bestowed upon it. Its fine tower, rebuilt in 1830, is a striking feature in a street which, in spite of its name, is one of the brightest in the City.

This was the parish church of John Stow, and it is a curious circumstance, and one that might almost be regarded as a miracle, that the Great Fire spared the church and the monument of the man to whom we are indebted for so much information regarding the City of London as it existed prior to the appalling conflagration. His well-known 'Survey' is a mental photograph of the old London in which he lived, and from it we learn much of the manners and customs of its former citizens, and we gain a more intimate knowledge of the capital under Queen Elizabeth than we do of the same city at any other period. His monument was affixed to the north-west wall by his widow at *her charge*. Independent of its initial interest, it is the more remarkable being made of terra-cotta, coloured to resemble life. The venerable antiquary appears in a sitting posture, pen in hand, apparently engrossed in the work so dear to his heart—work which he tells us cost him 'many a weary mile's travel, many a hard-earned penny and pound, and many a cold winter's night's study.' His 'Survey of London,' contained in sixty volumes, cost him much in time and money, and having fallen on evil days he was graciously granted a 'licence to beg' by his appreciative monarch James I. He died in 1605, in his eighty-fifth year.

There is also a monument to Sir Hugh Hammersley, Lord Mayor, 1637, and a canopied altar tomb of Sir Thomas Offley and family. There are brasses to the memory of Holbein, the famous painter, who lived in this parish, and one to a certain Nicolas Levison, also famous because of his large family of nineteen children, all of whom are here represented.

Mary Datchelor, founder of the Grammar School for Girls so well known to South Londoners, is also buried here.

ST. PETER, CORNHILL
(South Side)

ST. PETER, CORNHILL
(South Side)

THE mediæval church on this site was one of very early foundation, and, if the legend upon a tablet in the vestry is to be taken seriously, the date of its foundation goes back to the year A.D. 179. It was the first Christian church in London built by Lucius, King of Britain, the first Christian king in the world. It was a larger church than the present one, extending ten feet farther east across (what is now) Gracechurch Street. The church was restored in 1632, only to be completely destroyed in the Great Fire, 1666. The present church was erected by Sir C. Wren in 1680 at the cost of £5,647 8s. 2d.

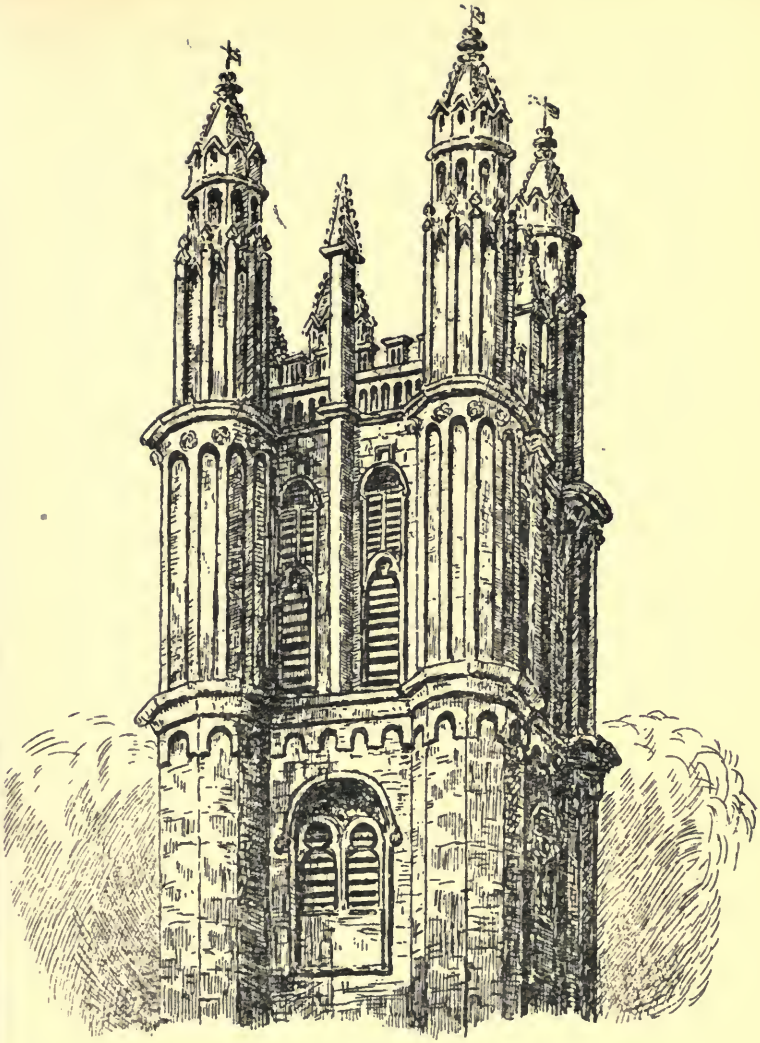
The entrance from Cornhill is rather insignificant. The tower is surmounted by a curious vane, resembling a key, pointing heavenwards—'The emblem of St. Peter.' The chancel screen is believed to be the design of the great architect. The organ, one of the famous 'Father Smith's,' was the gift of a Mr. Benjamin Thorowgood in 1682. The original keyboard and stops inlaid with pearl are still preserved in the vestry.

ST. MICHAEL, CORNHILL

THE tower of St. Michael is considered to be one of Sir C. Wren's best examples of the Gothic style, and was built after the model of the tower of the ancient church said to have been destroyed in 1421. The present tower, built after his design in 1724, like so many of his other fine examples, is practically hidden; only a very limited view of it can be obtained from Cornhill. The accompanying sketch was secured by the writer from a space in St. Michael's Alley, looking from the north-east. Taken from this position the angle is necessarily somewhat acute, but the fine proportions of the tower and pinnacles cannot be portrayed from any other coign of vantage.

The body of the ancient church was destroyed in the Great Fire and rebuilt by Sir C. Wren in 1672. The style is Italian Renaissance and is, as some of his critics declare, out of harmony with the tower, which is Gothic. It cost £4,686 5s. 11d., which was provided for out of the funds secured by the coal-tax, supplemented by contributions from wealthy parishioners.

There is an interesting record which shows that the parishioners lost no time in taking action regarding the condition of their place of worship. The ruins could hardly have cooled down when an entry appears in the vestry minutes of a meeting held on the 17th September, 1666, barely a week after the abatement of the fire: 'Steps were ordered to be



taken to preserve material saved from the fire, and a temporary building to be erected to serve as a place of worship.'

The early church dated back to the year 1055, in which year Alnod gave to the Abbey of Evesham 'the blessed Michael in Cornhill' as a possession. The patronage remained with the Abbey until 1503, when it was transferred to the Drapers' Company.

This parish has from its earliest times been justly proud of its peal of bells. Stow refers to them as 'the best ring of six bells to be rung by six men that was in England, for harmonye, sweetness of sound, and tune.'

When visiting this church one is reminded of the ancient custom of chaining books; for there still remain within its precincts three, with chains attached.

There is a parish entry, 1548-9: 'Item paid for book called "Paraphrase of Erasmus," 5s. Item for chain to tie "the Paraphrase," 20d.' Yet, in spite of chains, in 1607 'Foxe's Book of Martyrs' was stolen; the thief, however, was caught the following year.

ST. STEPHEN, WALBROOK

ST. STEPHEN, WALBROOK

ACCORDING to Stow the early Norman church stood upon a site a little farther to the west of the present one, 'nearer the Brooke even on the Banke.' It dated back to the eleventh century, was enlarged and repaired by Sir William Standon, Lord Mayor in 1392, rebuilt in the fifteenth century by Sir Robert Chichely, Lord Mayor in the ninth year of the reign of King Henry V, 1421, and finished in 1439 ; it was again repaired in the year 1632 and destroyed in the Great Fire. The present church was erected by Sir C. Wren in the year 1676 at the cost of £7,652 13s. 8d. It is rightly considered to be one of the most beautiful of his churches, chiefly on account of its interior, and we venture to think no other man could have wrought out such an elegant design in the limited space at his disposal. One can hardly believe that the whole area covered is only 82 ft. by 59, and it is little short of the marvellous that the great architect should have succeeded in presenting what is really St. Paul's in miniature on such a small extent of ground.

The tower is considered by some to be faulty in design owing to the sharp contrast between the rough-hewn masonry of the tower and the beautifully finished work of the steeple. Whether such a contrast was intended by the architect is not clear, yet it has some significance. St. Stephen, to whom the church is dedicated, was the first Christian

martyr stoned to death, and the rough stones in the lower part and the more finished in the higher seem a fitting memorial to one who, while roughly handled and stoned below, was granted a glimpse of those Eternal Glories that are upward and beyond.

This church has had a number of noted rectors, whose characters appear in some cases to be as opposite as 'the poles.' Pendleton, the celebrated 'Vicar of Bray,' whose ready subservience became a habit, and the sincerely eloquent George Croby, whose brilliant discourses were the admiration of all his fellow citizens, and whose writings on various topics of the day largely influenced public opinion.

Sir John Vanbrugh, the architect who designed Blenheim and Castle Howard, was buried here in 1726. Shortly after his remains had been deposited in the church a certain Dr. Evans thus referred to Vanbrugh's massive style :

> 'Lie heavy on him, earth, for he
> Laid many a heavy load on thee.'

Sir Joshua Reynolds, however, took a different view, and declared that his critics failed to appreciate his merits, because 'they knew not the rules of architecture.'

ST. SWITHIN, LONDON STONE
CANNON STREET

ST. SWITHIN, LONDON STONE CANNON STREET

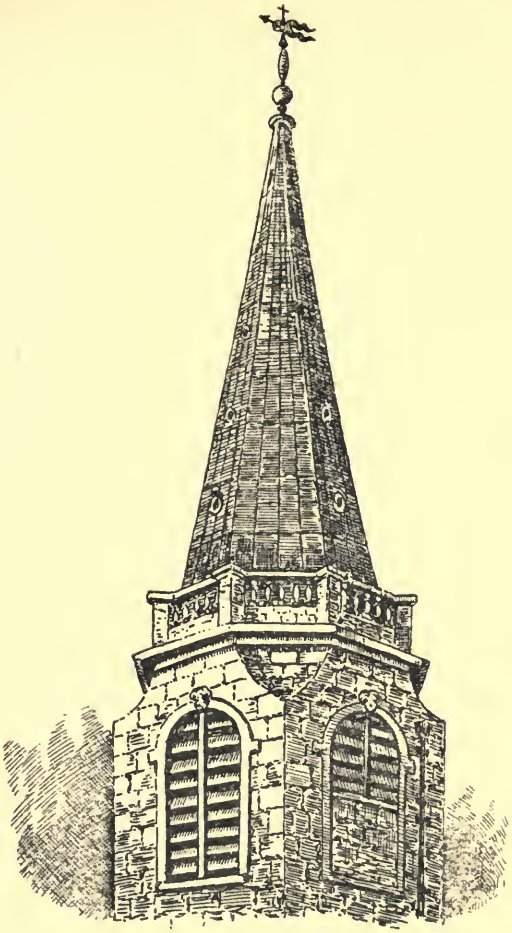
THE original church was founded in the thirteenth century and rebuilt in the fifteenth by Sir John Hind (Lord Mayor, 1405), whose body, according to Stow, was 'buried in the bodie of this church with a fair stone laid over him.'

This is the only church in London that is named after St. Swithin or Swithun, who, not having been regularly canonized by the Pope, is regarded as more of a 'home-made' one than any other in the calendar. The rather foolish legend in connection with his name has obscured the more important fact that the pious Bishop of Winchester was tutor to no less a scholar than the great King Alfred. That his influence was for good is amply shown in the life and character of one of England's greatest monarchs.

The early church was destroyed in the Great Fire, and the present one erected by Sir C. Wren in 1679 at the cost of £4,687 4s. 6d. The somewhat plain tower is 150 ft. high. The church was considerably renovated in 1869 and again in 1879.

The famous London Stone is to be seen in a niche in the church wall. It formerly stood on the south side of the street, almost facing its present position. Of great antiquity, it is possibly a Roman monument of a military character.

Dryden, the poet, was married in the older church just three years before it was destroyed by the Fire of 1666.

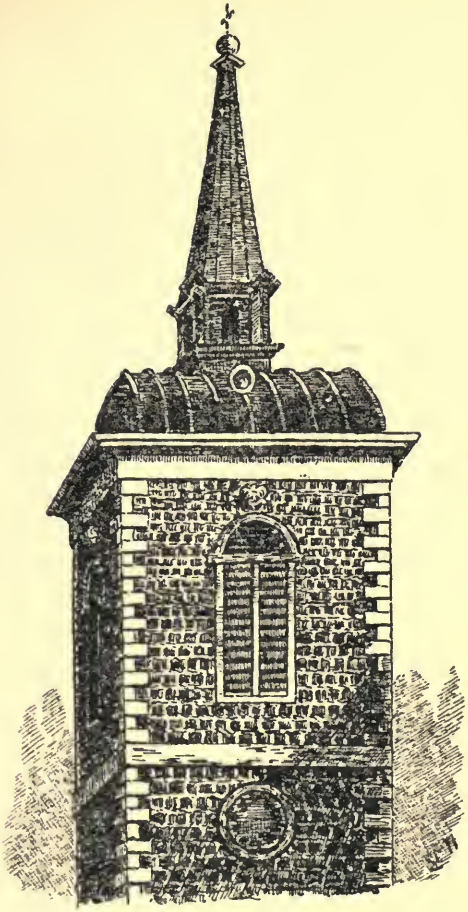


ST. MARY ABCHURCH
ABCHURCH LANE, CANNON STREET

ST. MARY ABCHURCH
ABCHURCH LANE, CANNON STREET

THE early church built about the twelfth century was destroyed in the Great Fire, and rebuilt in 1686 by Sir C. Wren for £4,922 10s. 4d. (one of his busiest years, three others being completed in the same period). The interior of the church is one of the most beautiful of all his domed constructions, Grinling Gibbons and Sir James Thornhill were associated in its decoration. The earlier church possessed some fine mural paintings by Isaac Fuller, the painter who executed the altar-pieces for Wadham and Magdalen, Oxford, and it may be it was owing to this fact that Thornhill was employed to perpetuate the decorative scheme, which can now be seen to better advantage owing to the recent extensive alterations and repairs effected at the cost of well-nigh £5,000.

Reference being made from time to time to Grinling Gibbons, it would be well, perhaps, at this juncture to say that he was an Englishman born in Spur Alley, London, and it was at his cottage at Deptford, while busy on his great work, 'The Stoning of Saint Stephen,' that he was discovered by John Evelyn. At Chatsworth there are some marvellous specimens of his skill—a carved feather in lime-wood, so cleverly executed as to appear a natural one, and a point lace cravat of remarkable delicacy. Sir C. Wren, to whom he was introduced, did not fail to secure the aid of such a craftsman. The elaborate



carving in the reredos and font-cover in this and other of his churches amply testify to the skill of the artist and to Wren's appreciation of genius and love of the beautiful cleverly portrayed.

The view of the tower here shown was taken from Sherborne Lane, the only spot from which the style peculiar to Sir C. Wren could be surveyed. The view is a very foreshortened one, being taken only a few yards distant from the base of the tower, but in no other way can be seen the great architect's characteristic scheme, which he alone successfully employed—namely, a tower independent of the church rising without interruption from the ground, showing its full height and line of support. It is about 140 ft. high and contains four small bells.

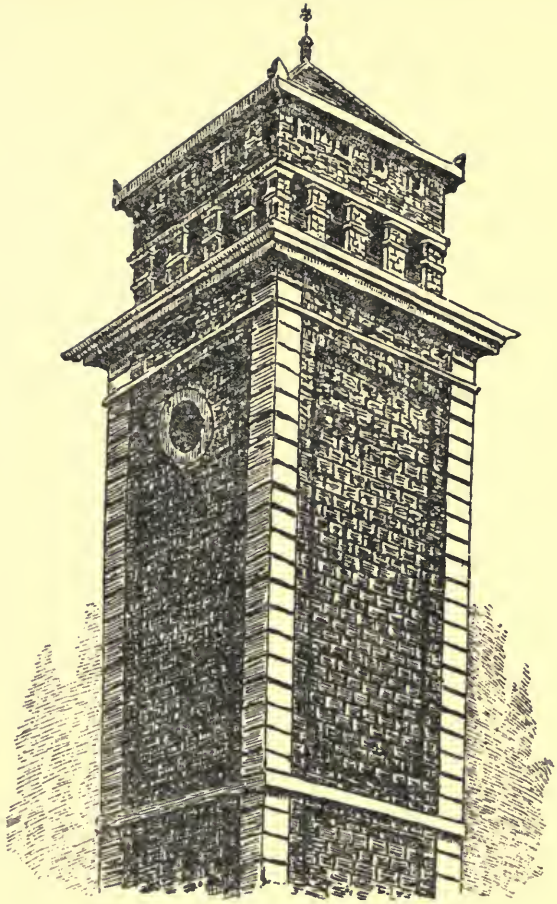
This church derived its second name from its position, standing as it does upon rising ground. It was early spoken of as St. Mary Ape-church or Up-church.

ST. MARTIN ORGAR
MARTIN LANE, E.C.

ST. MARTIN ORGAR
MARTIN LANE, E.C.

THE ancient church of St. Martin, which according to tradition dated back to the eighth century, and which was founded by Orgar the Dane, was not rebuilt after the Great Fire. A portion of the church, however, which escaped the Fire was used as a French Protestant Church until 1826, when it was pulled down, with the exception of the tower, which stood until 1851, when the present ugly specimen of modern architecture was erected. A part of the churchyard remains, and is planted with trees.

After the Fire the parish was served by the church of St. Clement's, Eastcheap.



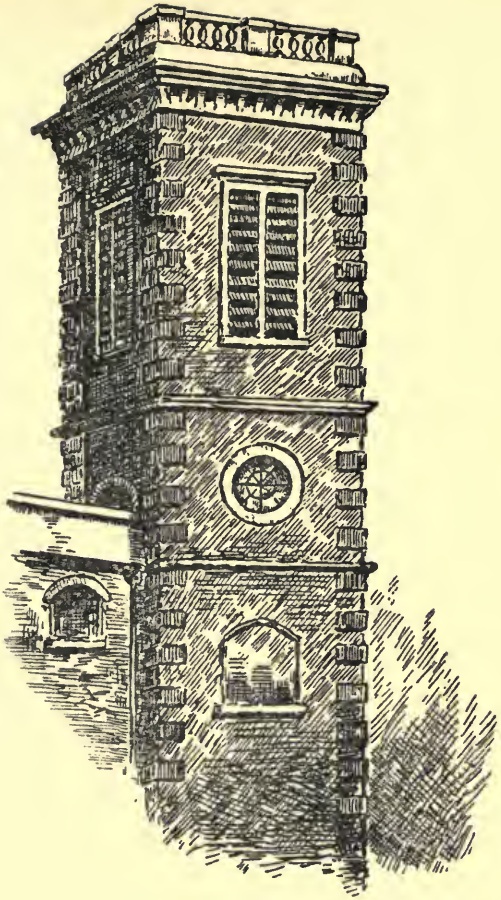
ST. CLEMENT, EASTCHEAP

THE ancient church, founded before the end of the thirteenth century, stood fronting Eastcheap, but its aspect to-day is slightly different owing to the construction of King William Street.

In the olden days it was nearly opposite the old 'Boar's Head,' where Falstaff and his companions were wont to make merry with Dame Quickly. The present church was built after the Fire, costing £4,365 3s. 4d., and was completed in 1686. It is one of Sir C. Wren's plainest constructions. Originally of red brick, it has since been covered with stucco, and rendered less impressive on that account.

The interior is small, with only one aisle, on the south side, and has suffered at the hands of the too-zealous modernizer, whose work here, as in other churches, has been overdone.

This church, however, should have a claim upon our regard and attention, if only because of its connection with a trio of famous divines—Fuller, Walton, and Pearson—all commemorated in the west window. Dr. Fuller was celebrated as church historian and lecturer. Dr. Pearson, who died in 1686 (the year that Wren completed the church), delivered his celebrated 'Creed Sermons' at St. Clement's. Dr. Walton, the author of the 'Polyglot Bible,' often ministered here; he died in November, 1661.



Doctors Pearson and Walton became, in turn, Bishops of Chester.

This church has also the high honour of having had the greatest of English musicians as its organist —Henry Purcell, afterwards organist of Westminster Abbey, and of the King's Chapel. His sacred music, especially his 'Te Deum' and 'Jubilate,' has never been surpassed.

ALL HALLOWS, LOMBARD STREET

ALL HALLOWS, LOMBARD STREET

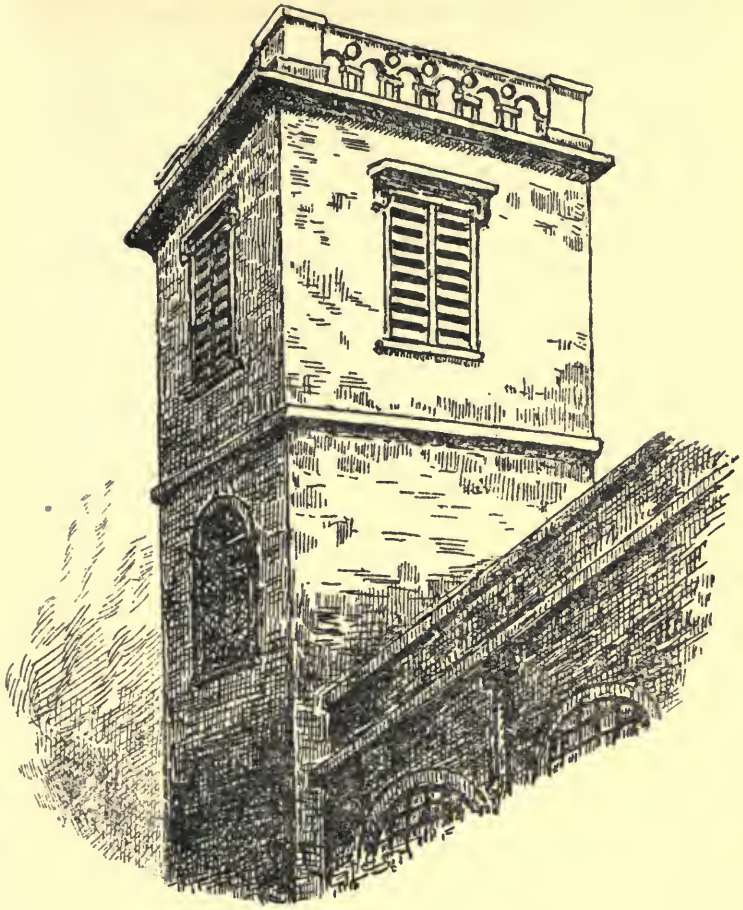
THE present church, called 'The Hidden Church,' was rebuilt by Sir C. Wren in 1694, after the Fire, at the cost of £8,058 16s. 6d.

The early church, the foundation of which dates back to Norman times, was rebuilt in the fourteenth century ; the bell tower was not completed until 1544, and must have been rather a graceful one. Stow refers to it as 'that fayre Steeple,' and laments the fact that it 'hath but one bell.' The bells of the Priory of Jerusalem were bought for the church, but never delivered.

The present simple yet elegant church, of the Tuscan order, is very difficult to see, being completely shut in by the surrounding houses.

The massive oak gateway that once gave entrance from Lombard Street can now be seen within the porch. The device, which is a very curious one, consisting of crossbones and skulls, is very beautifully carved, and bears the inscription : 'This ancient gateway was erected at the entrance in Lombard Street to All Hallows Church soon after the Fire of London, and was removed to this place when the buildings adjoining Lombard Street were rebuilt in 1865.'

There is an incident in connection with this church which shows that the remarkable divine, John Wesley, often preached in the pulpits of the establishment, and that he preached here on the



28th of December, 1788 ; there is an entry to that effect in the parish books.

On this occasion he referred to something that had happened to himself in this church several years previously. He said : 'On leaving the vestry to go into the pulpit I turned back in some confusion. The attendant said to me, "What is the matter, sir ? Are you ill?" "No," I said, "but I have forgotten to bring my sermon." She replied, "What ! cannot you trust God for a sermon?" Upon this rebuke I went into the pulpit and preached with much freedom and acceptance ; and from that time I have never taken a manuscript into the pulpit.' Thus it was that the founder of Methodism preached *his first extempore sermon* in the pulpit of the established church.

ST. EDMUND, KING AND MARTYR
LOMBARD STREET

ST. EDMUND, KING AND MARTYR LOMBARD STREET

THE church was probably founded in early Saxon times, and is the only church dedicated to this saint, who was murdered by the Danes in the ninth century. St. Edmund's-Bury keeps alive the memory of this King of East Anglia 'who governed Christian like.'

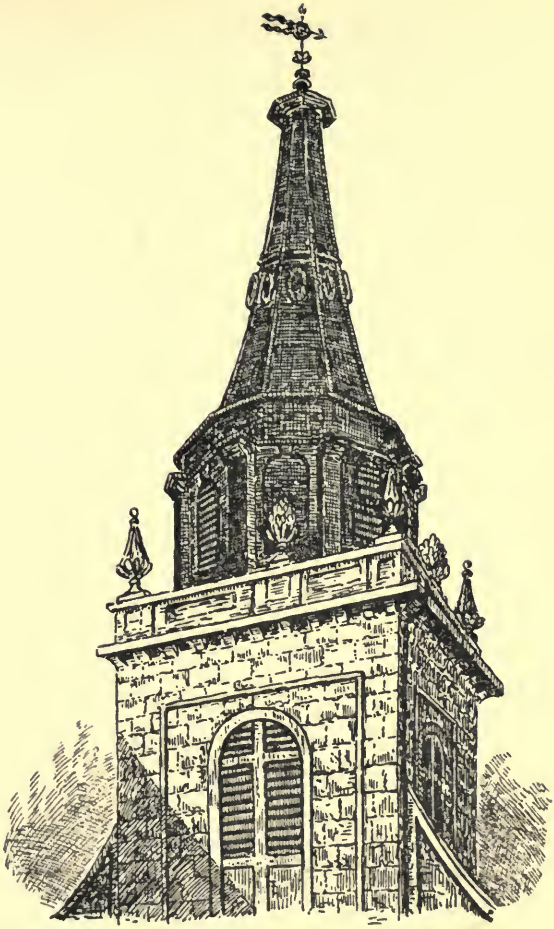
The ancient church was destroyed in the Great Fire and rebuilt by Sir C. Wren in 1690 for £5,027 1s. 10d. The steeple, which has an octagonal lantern, was not completed until 1709. It is not unlike those at Emmanuel and Pembroke Colleges, Cambridge, which were erected by the same architect.

The position of the church is a singular one, standing, as it does, north and south. The altar is in a niche in the wall at the north end, the recess measuring 16 ft. 18 ins. in width and 12 ins. in depth.

The stained glass windows, which have been introduced since the time of Sir C. Wren, obscure what little light he sought to obtain by the plain glass which he originally introduced, and which must have been far more suitable and cheerful.

During the Civil War the rector, called Old Father Ephram, was so troubled by the evil times, that for peace sake he gave up the benefice, only to die, however, one year before the King.

Addison, the poet, was married here on August



9th, 1716, to Dowager-Countess Warwick and Holland. His memorable lines in 'Cato's Soliloquy' seem almost prophetic :

'Through what new scenes and changes
must we pass !
The wide, the unbounded lies before me ;
But shadows, clouds, and darkness rest
upon it.'

Three short years of domestic unhappiness, and then the end in 1719.

ST. MARY WOOLNOTH
LOMBARD STREET

ST. MARY WOOLNOTH
LOMBARD STREET

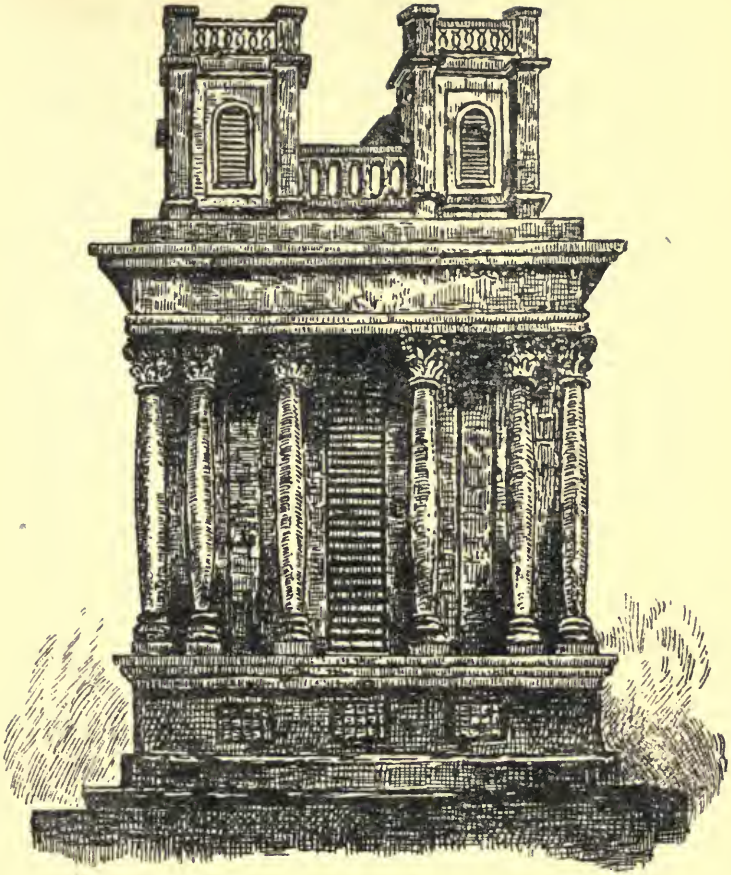
THE early church which stood on this site was built in the thirteenth century, and took its second name from the nature of the trade carried on then in its vicinity, but which has since been removed to Coleman Street and its neighbourhood. It was rebuilt in the fifteenth century, and although not completely destroyed in the Great Fire was severely damaged.

Its restoration was undertaken by Sir C. Wren, but, this proving unsatisfactory, it was pulled down in 1716 and the present church built, it being opened in the year 1727.

The architect, Nicholas Hawksmoor, was one of Wren's pupils, whose office he entered at the age of eighteen, and faithfully served his master for over thirty years as 'clerk of the works' during the building of St. Paul's. He received the munificent salary of one shilling and eightpence per day during that period.

The design of this church suggests a continuation of the scheme of his master in the building of St. Paul's. This is the only church in the City which presents the solid and substantial appearance of the cathedral.

The commanding site of the building in a measure accentuates this. It is considered a building of great merit, both externally and internally, and possesses some handsome wood carving.



John Newton, who was rector of this church for twenty-eight years, has by his association with the poet Cowper bequeathed to the Church of England a better hymnology than Tate and Brady ; for it was he and his greatly beloved friend who compiled 'The Olney Hymns,' which have been a source of inspiration and hope in our divine services, and will be a power for good in the years that are still to run. He was buried in the church in 1807, and when for sanitary reasons the vaults were cleared the bones of the venerated and saintly preacher were removed to the little churchyard at Olney, where for sixteen years as rector he had ministered with intense earnestness and zeal, 'and where his genial friendship with Cowper produced such rich fruits to enrich our literature and song.'

ST. MARGARET, LOTHBURY

ST. MARGARET, LOTHBURY

THE early church on this site dated back to the twelfth century, and stood near the Wallbrook, a small stream which ran past the Royal Exchange and the Church of St. Stephen's, flowing south towards the Thames. This old church was rebuilt in the year 1440. Before the dissolution of monasteries it was in the possession of the Abbey of Barking ; afterwards the gift of the living went into the King's hand, the change taking place in 1540.

Repaired in 1621 and totally destroyed in the Great Fire of 1666, it was rebuilt by Sir C. Wren at the cost of £5,340 8s. 1d. It was begun in the year 1686 and finished in 1690. The tower, which is 140 ft. high, is simple in style, yet characteristic of the design so often employed by the renowned architect, the white Portland stone of the tower appearing in pleasing contrast with the small leaden spire which surmounts it three stories. The interior has been enriched by the demolition of other churches in the neighbourhood, the handsome screen and figures on the altar-piece having come from that source.

The parishes of St. Martin Pomary, St. Mary Colechurch, not rebuilt after the Fire, St. Christopher removed in 1781, St. Bartholomew-by-the-Exchange in 1841, St. Mildred in the Poultry in 1872, and St. Olave Jewry in 1888, are all served by this church. The tower of St. Olave's was not

demolished, and now forms part of the vicarage of St. Margaret's.

The celebrated 'Golden Lectures,' under the terms of the Jones Lectureship Trust, are annually delivered in this church.

ST. HELEN, BISHOPSGATE

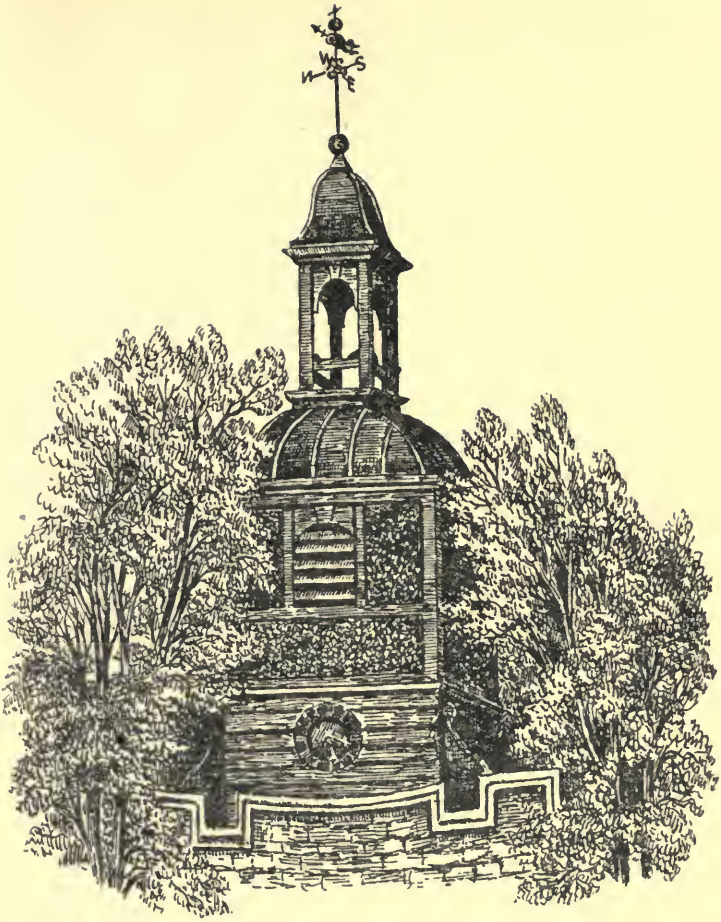
ST. HELEN, BISHOPSGATE

THE style of the architecture of portions of this church, and the fact that mention is made of it in various early documents, indicate pretty clearly that it existed in the thirteenth century.

It is thought to be the only church dedicated to St. Helen, and to be a memorial church erected by Constantine the Great, the first Roman emperor to profess Christianity, in honour of his mother, 'Helena,' who early embraced the faith and was said to have discovered a portion of the true Cross at Jerusalem. She died about the year A.D. 326, aged eighty-six years.

It was anciently a Priory of Black Nuns, and after the suppression in 1537 the conventual building passed into the hands of the Leather-sellers' Company and was demolished in 1799. Henry VIII, in the twenty-third year of his reign, gave the site of the Priory and the church to Richard Williams, *alias* Cromwell, and Edward VI in the fourth year conferred the jurisdiction of the place upon the Bishop of London and his successors. It has since reverted to the Dean and Chapter of St. Paul's.

In 1621 the restoration of the church was begun, and completed at great expense in 1663. The date is over the south door—'Thomas Aldridge and Wm. Hunt, Churchwardens.' £1,300 was expended on porch doors, pews, altar-piece, and communion-rails, the works being executed under one of the most celebrated architects of the times, Inigo Jones.



The bell turret was erected in 1696, and is about 70 ft. high, containing bells which formerly hung over the gateway entrance. In 1744 a gallery (removed in 1865) was built by subscription, one Thomas Giffen undertaking to build an organ worth £500 in consideration of the receipt of £250 and £25 a year for life, to play it himself or find a substitute. In 1809 further repairs were carried out costing £2,944. The church was thoroughly restored in 1874-6 by the Merchant Taylors' Company and again quite recently.

On the north side is a memorial window to William Shakespeare, the gift of an American gentleman who had discovered the name in the parish books under the date 1598. The rate of assessment, which is rather high, suggests that the poet must have lived in a house of some importance in the vicinity. Shakespeare has immortalized the immediate neighbourhood in one of his historical dramas (King Richard III, Act i, Scene 3), Gloucester, after directing the assassins to murder Clarence, adds :

> 'When you have done, repair to Crosby-place.
> But, sirs, be sudden in the execution,
> Withal obdurate, do not hear him plead ;
>
> For Clarence is well-spoken, and perhaps
> May move your hearts to pity, if you mark him.'

This church possesses monuments and memorials of such interest that it has been called 'The Westminster Abbey of the City.' The tomb of Sir John Crosby is one of the finest remaining in any London

church. It has upon it the recumbent figure of himself and his wife. The knight is fully armed, but wears over all his mantle as alderman, and round his neck a collar of Suns and Roses, the badge of the House of York.

There are monuments of equal interest to Sir Thomas Gresham, founder of the Royal Exchange, Sir John and Lady Spencer Thomas Bancroft, founder of Bancroft's Hospital, and many other celebrities.

ST. ETHELBURGA, BISHOPSGATE

ST. ETHELBURGA, BISHOPSGATE

THIS church is the smallest in London, 51 ft. long and less than 30 ft. wide.

It still retains some early English masonry, and is considered to be one of the oldest City churches, dating back to the year 1291. It was repaired and beautified in 1612, and the small spire-steeple in the year 1620. It escaped the Great Fire in 1666, only the steeple being damaged.

The church is dedicated to the daughter of Ethelbert, the first Christian King of Kent, and, although the smallest, its name is more prominently displayed than any other church, extending, as it does, right across the diminutive western front.

It can claim a martyr in its rector, John Larke, who, in the reign of Henry VIII, was executed at Tyburn, having, it was said, denied the King's supremacy.

K

ST. BOTOLPH, BISHOPSGATE

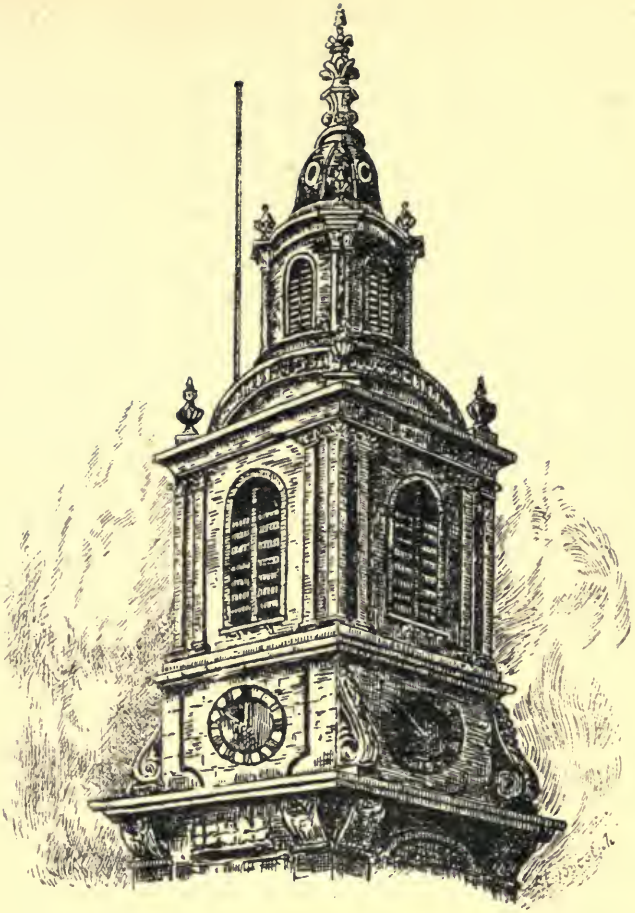
ST. BOTOLPH, BISHOPSGATE

THE church of St. Botolph is one of the four City churches dedicated to the saint who was regarded as the special protector of all travellers, and was for this reason chosen as the patron saint of the churches situated at the principal entrances to the City : Aldersgate, Aldgate, Bishopsgate, and Billingsgate. The latter was destroyed in the Great Fire and not rebuilt.

The early church of St. Botolph, Bishopsgate, was founded before the year 1291, and stood upon the bank of the Old Tower ditch, without the walls but within the liberties of London. It is referred to by a writer in the early part of the eighteenth century as being 'an old, dark, and low building, but adorned within with several ancient monuments and a spacious picture of King Charles I.'

In 1725 it was entirely rebuilt by James Gold, the architect, who, although living under the influence of Sir C. Wren, has given us a very poor imitation of the work of his illustrious contemporary. The steeple, which rises at the east end, is of stone, but so muddled in design that it lacks dignity. The rest of the church is of brick with stone dressings.

Edward Alleyn, the founder of Dulwich College and Alleyn's School, was born in the parish of St. Botolph. Dr. Fuller, the celebrated church historian and lecturer, whose church, St. Clement Eastcheap, faced the Old Boar's Head, which became the property of Alleyn, thus refers to the great actor of



his day. 'In his old age he made friends of his unrighteous mammon, building therewith a fair college at Dulwich for the relief of poor people. Some confess, count it built on a foundered foundation, seeing, in a spiritual sense, none is good and lawful money, save which is honestly and industriously gotten, but, perchance, such who condemn Master Alleyn herein, have as bad shillings in the bottom of their own bags, if search were made therein.' Edward Alleyn did not forget the poor of his parish amongst whom he once dwelt and from whom he made his money. By his last Will and Testament he founded ten almshouses for ten poor people of the parish of St. Botolph's, Bishopsgate, and ten almshouses for ten poor people of the parish of St. Saviour's, Southwark.

John Keats, the eminent poet, born in London, October 29th, 1796, was baptized in this church. His memorable lines, 'A thing of beauty is a joy for ever,' can hardly be said to apply to the church at which he was christened.

ALL HALLOWS, LONDON WALL

ALL HALLOWS, LONDON WALL

THE early church dated back to the eleventh century, but, falling into decay, was pulled down in 1764. The present edifice was built in 1767 by Dance, the architect of Newgate Prison.

The church still clings to the old London Wall, a portion of which can be seen in the churchyard. The former structure was actually *upon* the wall, and stood some eight or ten feet above the present level of the street.

The excavations made in 1907 revealed the fact that the vestry of the church had been erected on the remains of a Roman bastion, as shown in a drawing exhibited in the Guildhall Museum.

A former rector of the church, the Rev. S. J. Stone, has added several beautiful hymns to the church's hymnology. 'The Church's One Foundation' and 'Weary of Earth and laden with my Sin' being the best known and loved.

ST. GILES, CRIPPLEGATE

THE church of St. Giles dates back to Norman times (about the year 1090). It is interesting to know that the founder, Alfune, was a friend of Rahere, whose name is so closely associated with the Church of St. Bartholomew the Great. The church stood, as the name suggests, near Cripplegate, a postern or minor gate, like Moorgate, but more ancient, and which was, like many of the other gates, used as a prison. Stow tells us it was so named because 'of cripples begging there,' or was it a corruption of 'Crepel' gate, i.e. an underground passage in a fortified wall? The old Roman wall, portions of which can still be seen in the churchyard, seems to suggest this. The patron saint of this church, however, is closely associated with the halt and the lame. St. Giles, so the legend runs, refused to be cured of lameness the better to be able to mortify in himself all fleshly appetites and thus have a keener sympathy towards his afflicted brethren.

The church is partly Norman and partly Gothic. It was severely damaged by fire in the year 1545, and was practically rebuilt. In 1623 it underwent extensive repairs (six years later the steeple was altered considerably), the four corner turrets extended in height, and the cupola placed in the centre. Within recent years it has been restored and embellished at considerable cost. The interior has suffered at the hands of the too zealous modernizer,

monuments removed from their ancient settings, pews cut down and galleries removed—alterations, which all lovers of the venerable deplore, and wonder why such Vandalism was permitted.

It was in this church on August 22nd, 1620, that Oliver Cromwell was married to Elizabeth Boucher, and here lies Foxe, the martyrologist, Frobisher, the traveller, Speed, the historian, and last, but not least, one of England's greatest poets, John Milton. There is a handsome tablet erected to his memory within the church. The sculptor, Bacon, has fitly associated the theme of the blind poet's immortal work, 'Paradise Lost.' The flaming sword and wily serpent, whose mouth contains the fatal apple, aptly portrays his noblest poem. The whole is surmounted by a bust of the poet. The inscription runs thus: 'Born December, 1608; died November, 1674.' Within recent years a statue of the blind poet has been erected outside the church, on a spot of green grass near the north door.

ST. ALBAN, WOOD STREET

ST. ALBAN, WOOD STREET

THE ancient church was built about the year 930 in memory of St. Alban, the proto-martyr of England, who suffered under the bloody persecution of Diocletian. For sheltering a priest named Amphibalus, who is said to have converted St. Alban, he was condemned and beheaded. The execution took place at Verulam, the latter name being afterwards changed to St. Albans in remembrance of the martyr.

Offa, King of Mercia, founded a monastery there 'in honour of God and St. Alban' in the year 793. This in time became one of the richest and most beautiful monasteries in England.

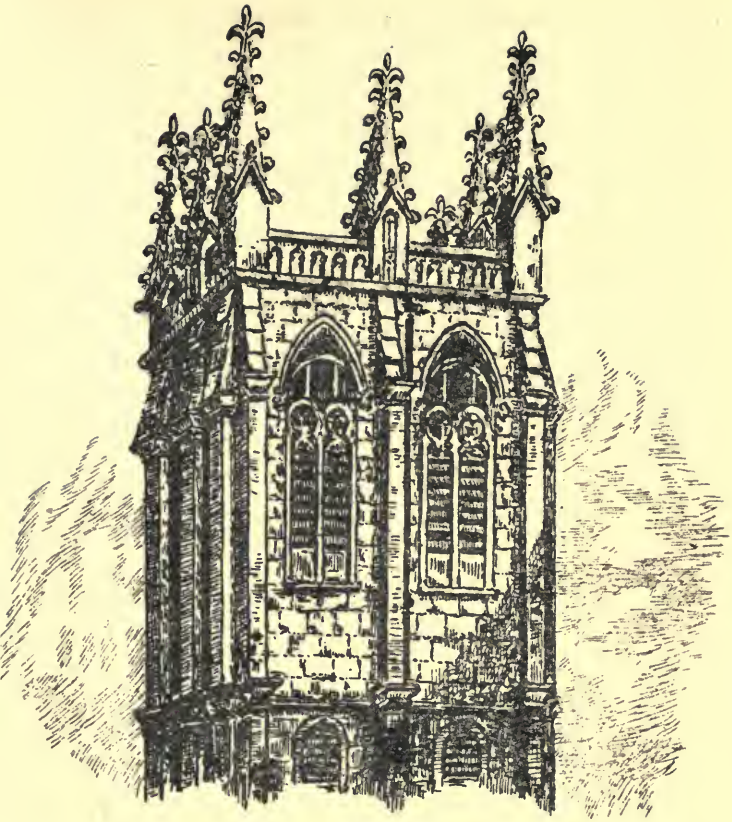
In 1154 its superior was invested by Pope Adrian IV with the privilege of taking first place among the mitred abbots in Parliament.

This church, which had been entirely or partially rebuilt in 1634, was totally destroyed in the Great Fire. The present structure was erected by Sir C. Wren in the year 1685 at the cost of £3,165 0s. 8d.

Its very graceful tower is of Gothic design, and compares very favourably with the other two he built of the same order—namely, St. Mary Aldermary, and St. Michael's, Cornhill.

The present church has suffered much at the hands of the modernizing enthusiast. The brass frame of the old hour-glass upon the pulpit alone remains of all its ancient ecclesiastical furniture.

'These hour-glasses were made use of by



preachers in the days of Cromwell, as on their getting up into the pulpit and naming the text they turned up the glass, and if the sermon did not last until the glass was out it was said by the congregation that the preacher was lazy.' We are reminded of a noted preacher, Daniel Burgess, the celebrated Nonconformist divine, who, in a long discourse against the drunkenness of the day, seeing his hearers were beginning to yawn, desired them to be patient a little longer, for he had much to say upon the sin of drunkenness, and turning the hour-glass, which he again tilted over, gravely remarked, 'therefore, my friends and brethren, we will have another glass.'

ST. MARY-THE-VIRGIN
ALDERMANBURY

ST. MARY-THE-VIRGIN ALDERMANBURY

THE open space surrounding this church and its pleasant churchyard render it more conspicuous than many others in the City.

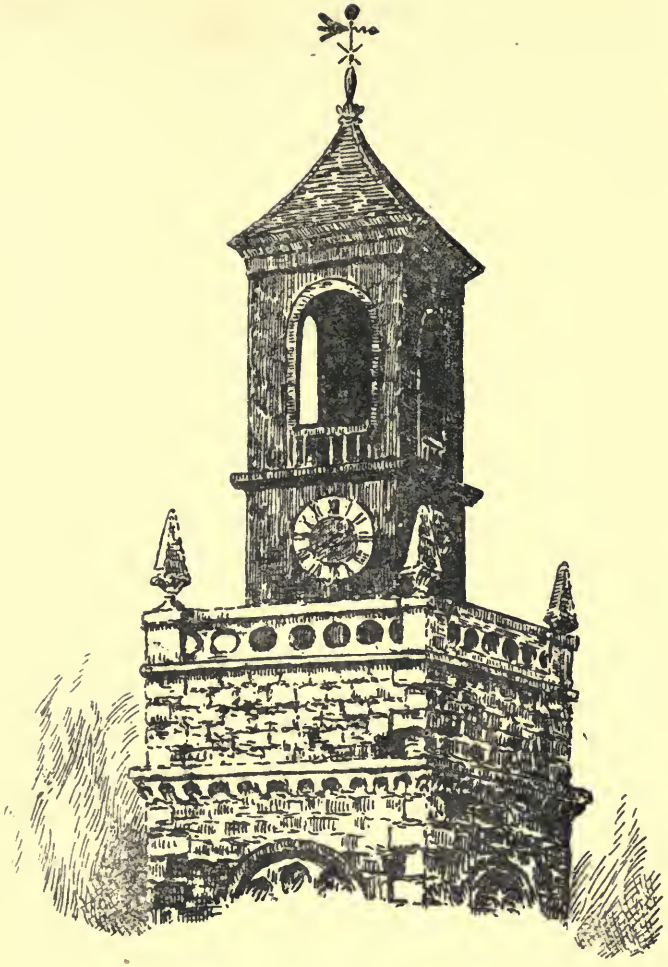
The early church on this site dated back to the fourteenth century, and was in the possession of the Elsing Priory until the suppression, afterwards becoming a rectory. The parishioners had the right to elect their rector under the licence of the Bishop. Sir William Englefield, Lord Mayor, 1429 and 1437, built the steeple and renewed the bells.

This old church perished in the Great Fire, and the present one, by Sir C. Wren, was erected on the old site in 1677, at the cost of £5,237 3s. 6d.

The interior gives one a correct idea of the architect's scheme of window lighting ; the plain glass type remains, and with the exception of the eastern window there is no stained glass. All these windows were shattered in the first Zeppelin raid over the City on the night of the 8th of September, 1915. The church fortunately escaped further injury, but alas, such is the irony of fate, that that which the Germans failed to accomplish the ecclesiastical authorities propose to do.

The poet Milton was married here to his second wife, Katherine Woodcock, in the year 1656.

There is a monument of unusual interest in the churchyard, erected to two men who were fellow-actors with William Shakespeare—John Hemmings



and Henry Condell—who lived in the parish and were buried here.

'To their disinterested affection the world owes all that is called Shakespeare. They alone collected the dramatic writings regardless of the pecuniary costs.'

ST. LAWRENCE JEWRY
GRESHAM STREET

ST. LAWRENCE JEWRY
GRESHAM STREET

THE church of St. Lawrence Jewry derived the denomination Jewry from the fact that in early times this neighbourhood was largely inhabited by Jews, who at a later date removed to Aldgate and the surrounding districts.

The original church was founded in the thirteenth century. Robert Crawley, who wrote a metrical version of the Psalms, was vicar here in 1576-8.

It is interesting to know that as early as the reign of Henry VIII lectures were delivered in this church by prominent laymen. Dr. Tillotson and Richard Baxter also figure among the many eloquent divines who have preached here. Of the latter, Sylvester tells us in his quaint way that 'he had a moving pathos and useful acrimony in his words. . . . When he did speak of weighty concerns you might find his very spirit drenched therein.'

The old church was entirely destroyed in the Great Fire. There is one interesting relic that was saved from the flames, a picture that now hangs over the fireplace in the vestry, the sum of six shillings being paid to the man who salved it.

The present church was built by Sir C. Wren at the cost of £15,973 0s. 0d. It therefore ranks among the most expensive of the churches rebuilt by the great architect (1671-80), and was one of the first to be erected after the great conflagration. The tower, which with the spire is 130 ft. high, contains a peal

of eight fine bells, and is a notable feature above the Guildhall Yard, from which the view here depicted was taken. The church has one aisle, on the north side, separated from the nave by Corinthian columns. The northern windows still retain their original plain glass. It is a pity that the others have been replaced with stained, a defect so noticeable and so much at variance with Sir C. Wren's usual plan of admitting light to all parts of the churches he constructed.

ST. STEPHEN, COLEMAN STREET

ST. STEPHEN, COLEMAN STREET

THIS church was rebuilt by Sir C. Wren after the Great Fire. It has been so extensively restored and altered that very little, if any, of Wren's original work remains.

According to Stow, the older church on this site was originally a synagogue, becoming a parish church in the fifteenth century.

The parishioners of this church claim a peculiar right, granted in the time of Elizabeth—namely, the right to elect a new vicar.

The interior of this church is of very low elevation ; it is long and narrow, and is certainly one of the least interesting of all Wren's churches.

The gateway into the churchyard is somewhat curious in design. The stonework portrays the Last Judgment, and consists of a grim array of skulls, crossbones, and fantastic figures.

The east window represents in bright colours 'The Descent from the Cross,' after Rubens.

ST. OLAVE JEWRY
(Tower only)

ST. OLAVE JEWRY
(Tower only)

THE early church dated back to the year 1171, and from its ancient belfry the woolmen and weavers from the surrounding districts were called to Bakewell Hall close at hand, being the mart for woollen cloths from all parts of the kingdom, for it was enacted by Richard II 'that no foreigner or stranger should sell any woollen cloth but in the Bakewell Hall, upon pain of forfeiture thereof.'

The older church was destroyed in the Great Fire and rebuilt by Sir C. Wren in 1673 at the cost of £5,580 4s. 10d., and is described by a writer in the early part of the eighteenth century as 'a stately fabrick of brick and stone, covered with lead, and within it's paved with stone, beautified with the portraits of Queen Elizabeth and Charles I.'

In 1888 the body of the church was demolished, the tower alone remaining, and it now forms part of the vicarage of St. Margaret's, Lothbury.

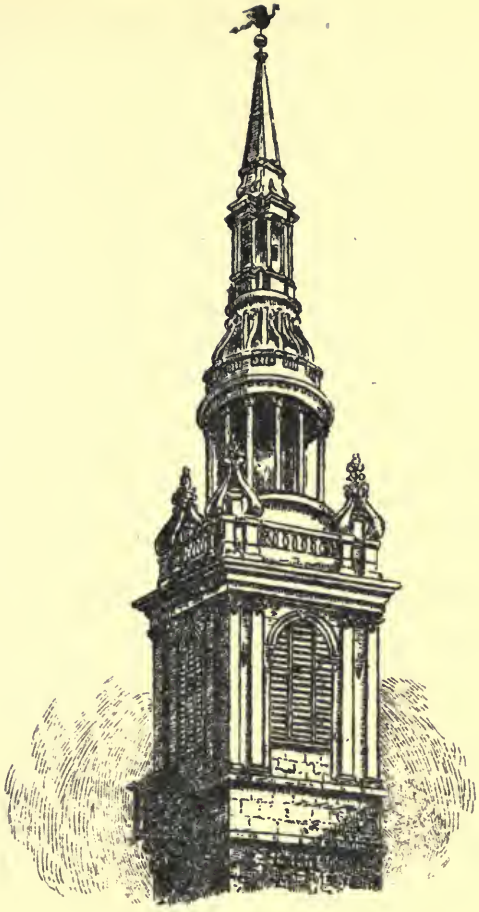
ST. MARY-LE-BOW, CHEAPSIDE

ST. MARY-LE-BOW, CHEAPSIDE

THE early church of St. Mary-le-Bow was built in the reign of William the Conqueror. It was the first church to be built in England upon arches or bows of stone—hence the name 'le bow.' The only part of the ancient church remaining is the Norman arched crypt, which is still in existence, and can be seen by interested visitors at the present day.

From Stow, the antiquary, we learn of the many disasters that befell the tower and steeple of the older church, falling, as it did, from time to time, and as many times rebuilt. The last one to be re-erected in 1512 remained until the Great Fire in 1666, and finally disappeared with the rest of the church amid the flames that raged with greater violence about this spot than in any other part of the City.

The present church was built by Sir C. Wren in 1673 at the cost of £8,071 18s. 1d. The steeple is considered the most beautifully balanced of all his designs. Originally of Portland stone, it was begun in 1671 and finished in 1680. In 1820 42 ft. of the steeple were rebuilt, granite being substituted for Portland stone in the lantern section. The tower with the steeple is 224 ft. high, and is surmounted by a vane in the form of a dragon of polished brass, 10 ft. in length. A writer in the eighteenth century, referring to this particular vane, declared 'that when the dragon on Bow Church kisses the cock behind the Exchange, great changes will take place in



England.' In 1832 it was taken down, and while it lay in the repairer's yard near the Royal Exchange, side by side with another weathercock, great changes had indeed taken place in England. The Great Reform Bill had become the law of the land.

It is worthy of remark how the great architect, Sir C. Wren, sought to perpetuate any historic association connected with the churches he rebuilt. When reconstructing the church of St. Mary-le-Bow he did not forget the pageant gallery which had been connected with the older church since the time of Edward I, but included a similar one in front of the beautiful tower, just above the arched entrance to the church. King Charles II and Queen Anne were the last royal visitors to the gallery, which still overlooks one of the busiest thoroughfares of the Metropolis.

Reference may here be made to the practice of ringing the bell of the older church every night at nine o'clock. John Denne, a merchant in Cheapside, in a will dated 1472, made provision 'for the maintenance of Bow bell,' which bell was not always rung as early or as regularly as the young men 'prentices desired, hence this rhyme against the 'Clerk of Cheape':

'Clarke of the Bow bell with yellow locks,
For thy late ringing thy head shall have knocks.'

It would seem that the clerk lost no time in replying to this challenge, and his surrender appears to have been absolute and complete:

'Children of Cheape, hold you still,
For you shall have the Bow bell rung at your will.'

ST. MARY ALDERMARY
BOW LANE

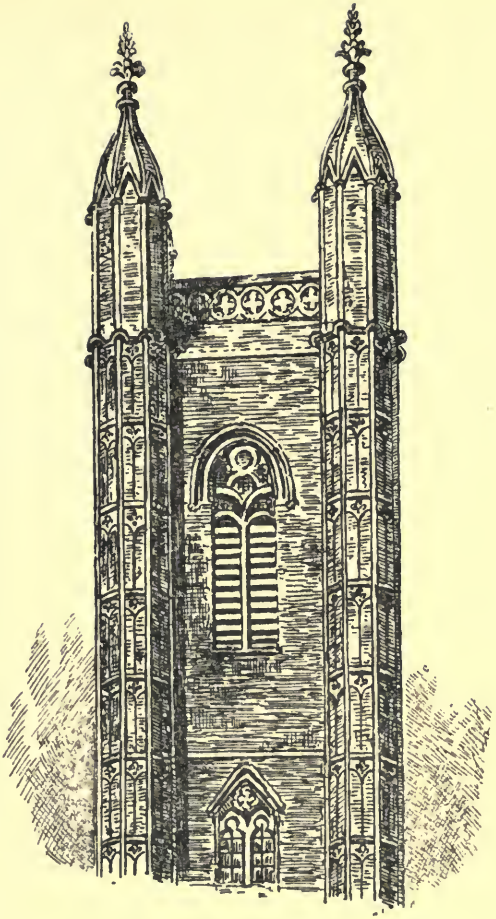
ST. MARY ALDERMARY, BOW LANE

ST. MARY ALDERMARY is perhaps one of the finest of Sir C. Wren's churches constructed in the Gothic style of architecture. The prefix 'Elder' or 'Alder,' according to Stow, was given in order to distinguish it from other churches in the City so named. For the same reason St. Mary-le-Bow in earlier times was often referred to as *New* Mary.

The original church was built not later than the thirteenth century, and rebuilt in 1510 by Henry Keble, Lord Mayor of London. The tower, however, was not restored until 1626. The citizens of London were not as grateful as they should have been to this worthy chief magistrate of theirs, as sixty years afterwards 'his bones were cast out of the vaults to make room for some wealthy person to be buried there.'

The church was rebuilt by Sir C. Wren in 1682 after the Great Fire, at the cost of £7,388 8s. 7d. He practically perpetuated the style and character of the older church according to the stipulation made by Henry Rogers, Esq., the chief benefactor, who himself gave the sum of £5,000. The tower, which is 135 ft. high, and stands at the west end of the south aisle, was not completed until 1711. It was built by money raised by the public tax on coals in the year 1701.

Milton was married in the older church in 1663 to his third wife, Elizabeth Minshall.



There are some rather elaborate memorial tablets to wealthy citizens, and one plain single tablet, somewhat 'skied,' to James Braidwood, superintendent of the London Fire Brigade, who met his death at the post of duty in the great fire in Southwark in June, 1861 (more often spoken of as the Great Tooley Street Fire). 'In private life he was a Christian gentleman, affectionate husband, and devoted father.'

The writer notices a remark in one of the books recently published on the City churches, reference being made to this particular church : 'The monuments are not of great interest.' We agree that many are not, but this simple tablet cannot be included in that category. Possibly it has been overlooked !

ST. MILDRED, BREAD STREET

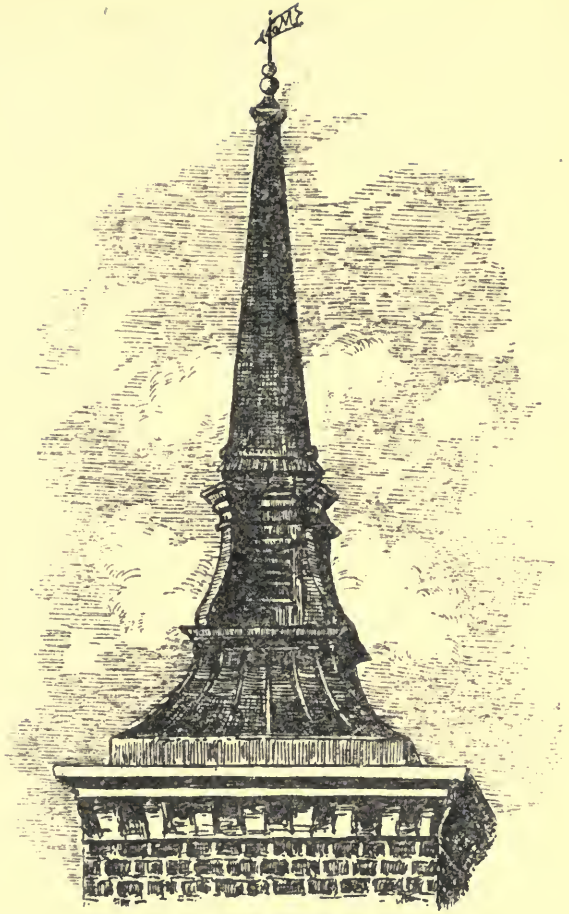
THE early church was dedicated to St. Mildred the Virgin, the daughter of either Ethelbert, King of Kent, or Merwaldus, King of the Mercians ; she died about 676. The church was founded about the year 1300. Lord Trenchant, according to Stow, was the chief benefactor. It was repaired and beautified in 1628, at which date a curious window was put into the wall of the church. It is painted on five lights. The subjects were as follows :

The Spanish Armada.
Queen Elizabeth.
The Gunpowder Plot.
The Plague in 1625.
Portrait of Nich. Crisp, Esq.

The last being the worthy gentleman who gave the windows.

The church was completely destroyed in the Great Fire. The present structure was erected by Sir C. Wren in the year 1683 at the cost of £3,705 13s. 6d. Very little of the steeple, shut in as it is on nearly all sides by the high modern buildings, can be seen from the street. It is a simple leaden column surmounted by a ball and vane marked with the letter 'M.'

The interior is well worth seeing, more especially so because it has escaped the work of the church 'modernizer' so painfully apparent elsewhere. The



old pews of substantial oak, notably that of the corporation, with its elaborate sword-rest and choice carving, remain. The ceiling is dome-like in form, a very favourite design of the great architect.

Shelley the poet was married here in 1816.

ST. NICHOLAS COLE (COLD) ABBEY
KNIGHTRIDER STREET

ST. NICHOLAS COLE (COLD) ABBEY KNIGHTRIDER STREET

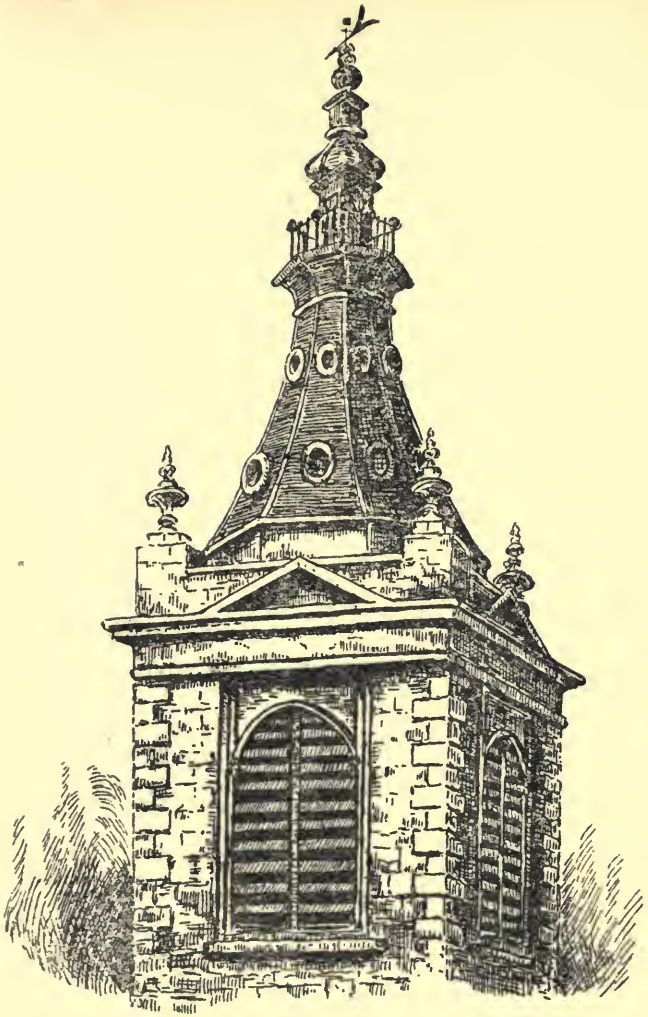
THE front of this church faces Queen Victoria Street, with an entrance also from Knightrider Street.

One early writer, referring to this church, speaks of it as 'Old Abbaye,' while Stow suggests that the name 'Colde' has reference to the bleak and exposed position of the older building, which was at one time open to the river ; while another infers that the name of the founder or restorer was Colby, and assumes that 'Cole' is a corruption of that name.

The early church was founded before 1291. The steeple was rebuilt in the fourteenth century, and from its appearance in an old map of London it must have been of a very imposing and substantial character.

The patron saint of this church, St. Nicholas, was a native of the city of Patara, in Lycia, in Asia Minor; he became Archbishop of Myra, and suffered imprisonment under the persecution of Diocletian. No saint has enjoyed a more extended popularity than he. The Russians claim him as their patron saint ; and in England no fewer than 372 churches are named in his honour.

The present church was rebuilt after the Great Fire by Sir C. Wren at the cost of £5,500. The interior is a perfectly plain chamber, almost square. In 1874 it was restored and very handsomely modernized, but, like another writer, whose phraseology we borrow, we much prefer it 'unhandsomely antique.'



N

ST. AUGUSTINE, WATLING STREET

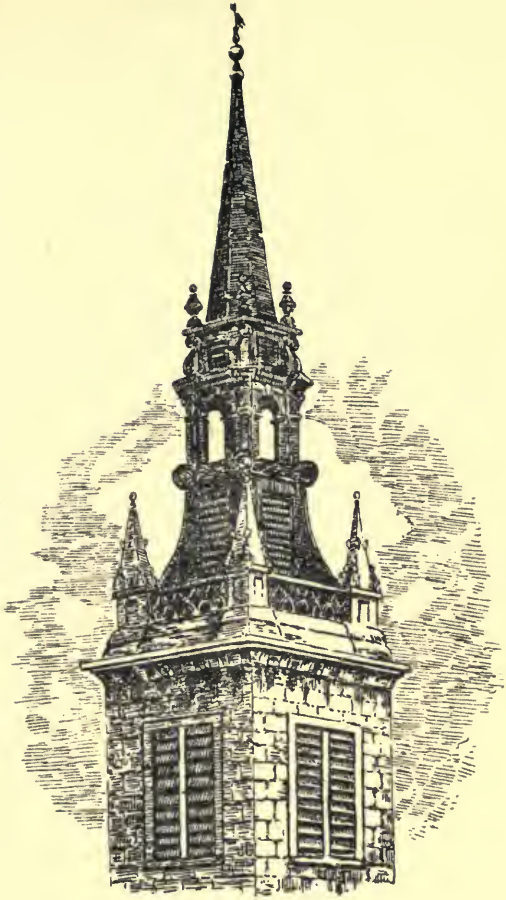
ST. AUGUSTINE, WATLING STREET

THE church of St. Augustine or St. Austin was erected to the memory of the saint whom Pope Gregory the Great sent into England about the year 590, and who has been called the 'English Apostle.' In the year 601 he became Archbishop of Canterbury, but did not live long after the attainment of such a post of distinction.

The founding of the original church is somewhat obscure. There is a reference by Stow, the historian, 'to the gateway of St. Austin,' which may refer to the church of that name. The date mentioned is the year 1361.

Destroyed in the Great Fire, it was rebuilt by Sir C. Wren at the cost of £3,145 3s. 10d., and re-opened September 23rd, 1683. The steeple, which is 144 ft. in height, was not completed until 1695. Reference is made to this church in a book published in 1714, and from it we gather: ''Twas repaired, beautified, painted, and adorned with a most curious and costly altar-piece, galleries, a fine pulpit, and other ornaments which now render it one of the most stately and beautiful churches in London, but there is no organ or new monuments. All this was finished (at the charge of the parish), and opened on St. Thomas's Day, 1712.'

The interior to-day presents a somewhat different appearance, but part of the gallery on the north side is left. It has an organ now and some monuments, but the latter are of little importance.



The following lines are interesting, as they may have reference to this particular church. They were written to a lady friend by the Rev. Richard Harris Barham (the author of the 'Ingoldsby Legends'), who was rector of this church in 1842 :

'Methought I was seated in church,
With Wellington acting as clerk,
And there in a pew
Was Rothschild the Jew
Dancing a jig with Judge Park.
Lady Morgan was playing the organ,
While behind the vestry door,
Horace Twiss was snatching a kiss
From the lips of Hannah More.'

This effusion was the result of a restless night owing to his having partaken too freely of roast pig for supper. The lines appear in a letter to the lady thanking her for sending him a present of a pig to his house in Amen Corner.

ST. VEDAST, FOSTER LANE

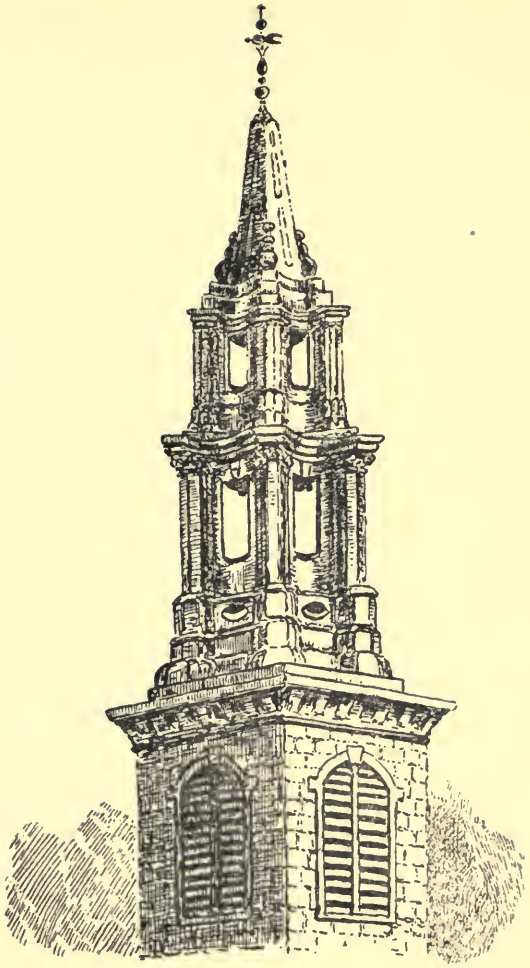
ST. VEDAST, FOSTER LANE

THE original church of St. Vedast (*alias* Foster, the English equivalent of the Latin *Sanctus Vedastus*) was founded before 1308 and dedicated to St. Vedast, Bishop of Arras, who held the See for forty years, and died in the sixth century.

It was extensively repaired in the seventeenth century, and although not completely destroyed in the Great Fire was so badly damaged that it had to be rebuilt. This work was carried out by Sir C. Wren, who built upon the old walls. The old tower remained until 1694, when it was taken down and the present one erected in 1697. This church was the last, perhaps, of the thirty-four built by the great architect ; the cost of the rebuilding being £1,853 15s. 6d.

The tower is quite different in character from any others of his creation. We are at once reminded, when viewing it, that the architect was also a professor of geometry, and, being such, it must have given him peculiar pleasure to work out the whole scheme, puzzling and difficult though it must have been to accomplish. In a masterly way he has succeeded, by means of a hollow core, in relieving a structure that would otherwise have been heavy and dull, giving us a tower that should inspire us with even a greater appreciation of his genius.

We are glad to learn that the City Churches Commission have magnanimously decided to leave



us this tower, which, however, in the days to come will look as naked and alone as that of St. Mary Somerset in Upper Thames Street.

ST. ANNE AND ST. AGNES
GRESHAM STREET

ST. ANNE AND ST. AGNES GRESHAM STREET

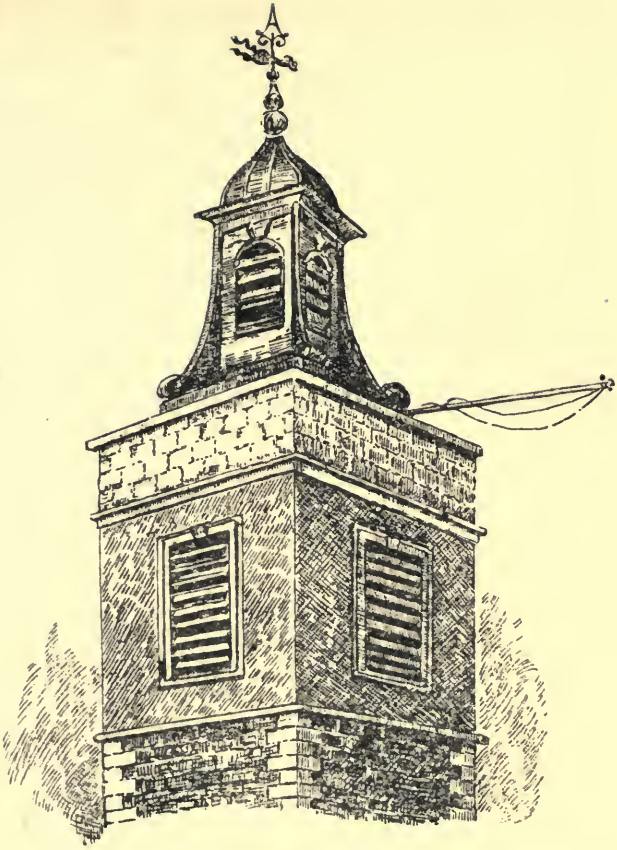
THE early church was dedicated conjointly to the two saints who, according to one tradition, were two sisters ; while another account suggests that the one, St. Anne, was the mother of the Virgin Mary, while the other may have been the St. Agnes of the Roman church, than whom there is no saint more revered. She is usually described as a young Roman girl who suffered at the hands of Diocletian. At Rome there is annually a procession in her honour, a lamb being the special feature.

The church in early times was also named 'St. Anne in the Willows,' from the number of such trees in the neighbourhood. It was completely destroyed by a fire which broke out at eleven o'clock at night on Friday, 16th November, 1548. It was soon rebuilt, as mention is made of a certain sermon being preached by 'the parson of St. Anne within Aldersgate' about the year 1555.

Again consumed by the Great Fire, the present church was erected by Sir C. Wren in 1689 at the cost of £2,448 0s. 10d.

The exterior presents a very plain appearance, the red brick front having been covered with stucco in the same manner as St. Clement's, Eastcheap.

The interior is more interesting, as the Corinthian columns (four in number) mark out a small square and give one the impression of an aisled church.



This arrangement tends to make the church appear larger than it really is. It is a complete square, 53 ft. each way, while the height is 35 ft.

On more than one occasion disorderly scenes have taken place within the precincts of the older church. On August 8th, 1641, a curious altercation arose between a reformed Jesuit and a button-maker named Marler, as to who should preach first, 'the minister being absent that Sabbath Day.' On another occasion, during March, 1666, there were further disorderly scenes with reference to the restored use of the Prayer Book, when 'ye Booke of Common Prayer' was publicly torn up.

ST. BOTOLPH, ALDERSGATE

THIS church dates back to the fourteenth century. A certain John de Steventon was rector in 1333. St. Botolph, after whom the church was named, built a large monastery near Lincoln in 654, and died in 660. The town of Boston, Lincolnshire, is named after him, the name being a corruption of 'Botolph's Town.' This church was situated just outside the old City gate, 'Eldersgate,' which stood upon the site now occupied by the Raglan Hotel. It is interesting to know that John Daye, the notable Elizabethan printer, had his residence over the gate. It was here that he produced the Bible dedicated to Edward VI, the first English edition of 'Foxe's Book of Martyrs,' and other important works.

The church escaped the Fire of 1666, but, becoming unsafe, was pulled down and rebuilt 1790-91 at the cost of £10,000.

The interior is large and commodious. The pulpit deserves attention, standing, as it does, on a single pillar ending in a palm tree supporting the sounding-board. There are three stained glass windows—to Christ in the Wilderness, St. Peter, and St. John.

There is nothing striking about these except the head of Our Lord, which is very finely executed.

The tower of the church stands at the west end in a pleasant garden (once a churchyard), often called 'the Postman's Park' ; the accompanying sketch

o

seems to suggest a country churchyard rather than that of a greatly crowded city.

At the far end of the garden is an open loggia with seats and screened tablets commemorating deeds of 'heroic self-sacrifice.' There is also a small statuette of G. F. Watts, the well-known artist, who conceived the idea and carried it through at his own expense.

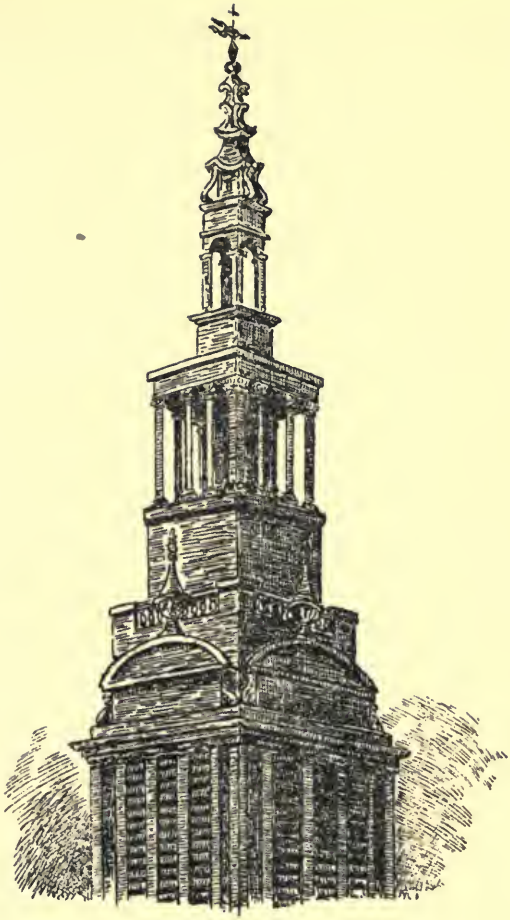
CHRIST CHURCH, NEWGATE STREET

CHRIST CHURCH, NEWGATE STREET

THE original church was associated with the ancient settlement in this country of Franciscan monks, or Grey Friars, who came over from Italy in 1224, some remaining at Canterbury, while others came to London and very speedily secured the patronage and help of many influential citizens.

The Lord Mayor, William Joyner, built the choir in 1239, and a succeeding Lord Mayor completed the church. This was demolished in 1306 and a new one commenced at the expense of Queen Margaret, second wife of Edward I. It took twenty-one years to build, and was probably one of the largest of the City churches, being 300 ft. in length, 89 ft. wide, and 64 ft. 2 ins. in height. If we compare the measurements of the present church—which are as follows: length 114 ft., width 81 ft., height 38 ft.—we can form some idea of its magnificent proportions. This church was consecrated in the year 1325. Besides Queen Margaret's beneficence, there were several other liberal donors, amongst whom were many of high rank, including John of Brittany, the Earl of Richmond, and the Earl of Gloucester ; the latter, according to Stow, 'gave twenty great beams out of his forest of Tunbridge, and twenty pounds.'

Very few parish churches contained so many graves of the great as did this ancient one—queens, duchesses, dukes, earls, and thirty-five knights slept beneath its grey walls, but their costly monuments of



alabaster and marble were sold by one of the City's mayors, possibly at Henry VIII's command, for the sum of fifty pounds.

This church was destroyed in the Great Fire and rebuilt by Sir C. Wren in 1687, and the tower in 1704, at the cost of £11,778 9s. 6d.

The steeple of to-day is different from the one completed by the great architect in 1704. The vases which he introduced in some of his renaissance steeples, and which he used with effect here, were for some unknown purpose removed in 1828. For this reason the steeple lacks the beauty of St. Bride's and St. Mary-le-Bow.

The interior gives one a feeling of space, and the uninterrupted length of the columns add height and gracefulness to the sacred structure. Over the aisles are galleries, once occupied by the boys of Christ's Hospital, or Blue Coat School, which at one time adjoined the church.

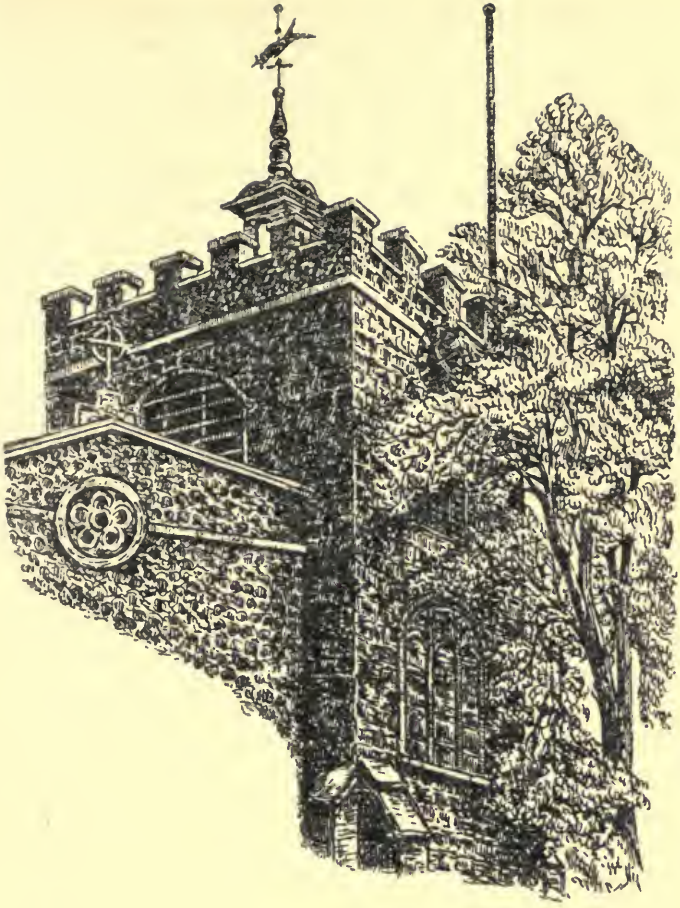
Richard Baxter, the eminent Nonconformist divine, was buried here in 1691. When near the communion table we stand over the grave where he lies near his beloved wife, of whom he wrote: 'But Christ's Church on earth is liable to those changes of which the Jerusalem above is in no danger. In the doleful flames of London, 1666, the fall of the church broke the marble all to pieces, so that it proved no lasting monument.' (The church was in ruins when Mrs. Baxter was buried there in 1686). 'I hope this paper monument erected by one who is following, even at the door, in some passion

indeed of love and grief, but in sincerity of truth, will be more publicly useful and durable than the marble stone was.' He little thought when he wrote this of 'that truest and noblest of elect ladies,' how it would apply to his own case. We read in one of the latest books on Church history ('The City Churches'—Margaret Tabor) that 'he was buried here without memorial in 1691.' No monument of stone or marble to mark his resting-place, none save a paper one, for did he not write 'The saints everlasting rest,' and shall it not prove a more lasting one than 'storied urn or animated bust' ?

ST. BARTHOLOMEW-THE-GREAT
SMITHFIELD

ST. BARTHOLOMEW-THE-GREAT SMITHFIELD

THE church of St. Bartholomew the Great stands on what was anciently called 'Schmyt Fyeld,' which centuries back gained an evil reputation as the 'Place of Burning.' From Cloth Fair we get our view of the tower, which is centuries younger than the church. The older tower with its turrets was pulled down in 1628, and the present one of nondescript character was erected in 1696, and is out of harmony with the grand old Norman interior. The church was founded in 1103 by Rahere, musician or minstrel to Henry I, who, after recovery from a serious illness when on a pilgrimage to Rome, made a vow that on his return he would found a hospital for the poor and, becoming a member of the Order of St. Austin, he founded not only the Priory Church of St. Bartholomew, but the Hospital near at hand of the same name. The Priory Church was nearly completed in 1123 when the choir (which is all that now remains) was consecrated by Richard of Beauvais, Bishop of London. Ten years later the church was finished, and there grew round it in the course of years the usual monastic institutions—Chapter House, Cloister, Refectory, Chapels, and Infirmary. At the dissolution, Henry VIII disposed of the whole of the buildings to Sir Richard Rich, who after destroying the beautiful nave of the church, which measured nearly 300 ft., left the choir to be 'a parish church for ever.'



It will be interesting to visitors to know that the beautiful arched gateway by which the church is entered from Smithfield is all that is left of the west-front nave, and was the principal entrance from the south side.

The church has passed through various periods of neglect and decay. Not so many years ago the south triforium was a fringe factory, while the north transept was used as a blacksmith's forge. In 1865 the first stage of restoration was begun, but it was not until 1883 that the fringe factory was removed. The blacksmith's forge disappeared some years later, and now no longer offends the eye and ear.

The fine tomb of Rahere, the founder, who died in 1143, with its vaulted canopy of tabernacle work of the fifteenth century, is wonderfully preserved, and is a notable feature in this fine old Norman church, which no twentieth-century visitor to London should fail to see.

ST. BARTHOLOMEW-THE-LESS
SMITHFIELD

ST. BARTHOLOMEW-THE-LESS SMITHFIELD

THIS church is within the precincts of St. Bartholomew's Hospital, and was founded by Rahere 1102. It was originally used as a chapel to the hospital, but after the dissolution of the Priory in the year 1539, the thirty-first of Henry VIII, it was made a parish church. Seven years later it was given, with the said hospital, to the City of London by the King, and has since that time been kept at their charge. It escaped the Great Fire in 1666. During the early part of the eighteenth century (1703) it was repaired, and towards the close (1789) it was remodelled by Dance (the younger). It was practically rebuilt in 1823 by Thomas Harwick ; since then it has been restored after the usual manner, and much that was interesting has been removed. The tower is the only part of the building that has any claim to antiquity. Inigo Jones, the celebrated architect, was baptized here on July 19th, 1573. Born in London, 1572, and died 1652, he designed many noble edifices, including the church and piazza of Covent Garden.

Lincoln's Inn Fields were also designed by him, but his original plan was not carried into effect.

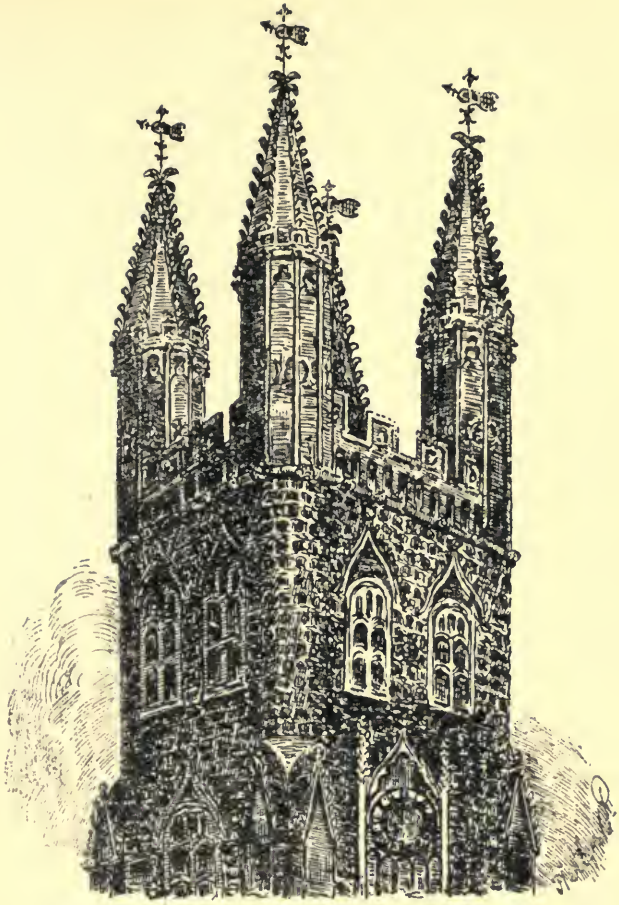
ST. SEPULCHRE, HOLBORN VIADUCT
(Almost opposite the Old Bailey)

ST. SEPULCHRE, HOLBORN VIADUCT

(Almost opposite the Old Bailey)

THE church, which is so often spoken of in ancient documents as 'over against Newgate,' stands upon the site of a church that dated back to early Saxon times, but the first record we have of the foundation of the church that preceded the present one is of the twelfth century. It was rebuilt by Sir John Popham in the year 1440. This benefactor was an important personage in his day, being Chancellor of Normandy and Treasurer of the King's Household, and the church which he built is worthy of so great a statesman. Fortunately the Great Fire did not completely destroy the fabric, and although it suffered severely there was sufficient of the shell remaining to render the total demolition of the church unnecessary. There is no definite proof that the restoration was the work of the great architect, Sir C. Wren, although his name has been associated with the rebuilding of the present noble and picturesque pile. The vestry minutes contain no entry that would lead us to suppose that he was called in to superintend the work. It is rather a coincidence, however, that the tower, before its refacing and the erection of the new pinnacles, was practically the counterpart of that of St. Christopher-le-Stocks (one of the first of Wren's churches to be pulled down in 1781).

It is evident that, whoever was appointed for the work, the parishioners lost no time, but set about



repairing the damages caused by the Fire at the earliest possible moment, and at a vestry meeting held at St. Bartholomew's Hall, Smithfield, on October 30th, 1666 (about eight weeks after the outbreak), one of the resolutions was as follows :

> 'That the churchwardens do apply themselves to the Recorder for advice what course the parish may take for rebuilding of the church as it consisteth both of the City and County.'

The restoration was eventually begun in the following year (1667) and finished in 1670. The church was repaired again in 1713 and reopened October 1st of that year. The description of the interior as given by a writer two hundred years ago may be of interest : 'A stately, spacious church mostly of stone, covered with lead, supported with nineteen pillars of stone paved with tile, and many fine large gravestones ; adorned with a stately tower and four spires (pinnacles), 140 ft. high (wherein are ten melodious bells), a large ambulatory on the west end, fine organ over which is a clock dial (set up in 1713), two side galleries, a fine altar-piece, many marble monuments of famous persons with suitable inscriptions.'

In 1878 the church was again 'thoroughly overhauled,' a rather fitting expression, we venture to think, after viewing the result of such an operation, and if only the nineteenth-century renovator is keen enough to modernize the fabric by removing ancient

galleries and old-fashioned pews, there are sure to be some who approve on the score of comfort, oblivious of the fact that much that is ancient and of historical interest has been irretrievably lost.

One of the rectors of this church, the Rev. John Rogers, was burned at Smithfield in 1555. This church therefore has the distinction of having provided the *first* of the Marian martyrs.

The name of Robert Dowe is associated with this church and also with Newgate prison, which once stood close at hand in 'Old Bailey.' On the 8th May, 1605, he gave £50 to the vicar and churchwardens to the end that they should cause a bell to be tolled and an exhortation made to condemned prisoners in Newgate gaol the night preceding their execution. This bequest was observed in the following fashion. At midnight the sexton from St. Sepulchre's came with a hand-bell (now in a glass case in a corner of the church) to the cell of the wretched man condemned to die on the morrow, and, after ringing his bell, delivered the following exhortation :

'All you that in the condemned hold do lie,
Prepare you, for to-morrow you shall die !
Watch all and pray, the hour is drawing near
That you before the Almighty must appear.
Examine well yourselves, in time repent,
That you may not to eternal flames be sent.
And when St. Sepulchre's bell to-morrow tolls,
The Lord above have mercy on your souls.'

Outside this church set in the wall of the churchyard at the corner of Giltspur Street is the *first* drinking fountain set up in London. It was erected by Samuel Gurney, Esq., in 1858, and originally stood at another spot, but was removed here when the Viaduct was constructed in 1870. By a strange coincidence he was preceded in his act of benevolence by one whose Christian name was the same as his own. In 1684 Sir Samuel Morland constructed a pump outside his house at Hammersmith, a tablet on the wall recording the act in the following words :

> 'Sir Samuel Morland's well, the use of which he freely gives to all persons, hoping that none who shall come after him will adventure to incur God's displeasure by denying a cup of cold water (provided at another's cost and not of their own) to either neighbour, stranger, passenger, or poor thirsty beggar.
>
> '*July 8th*, 1685.'

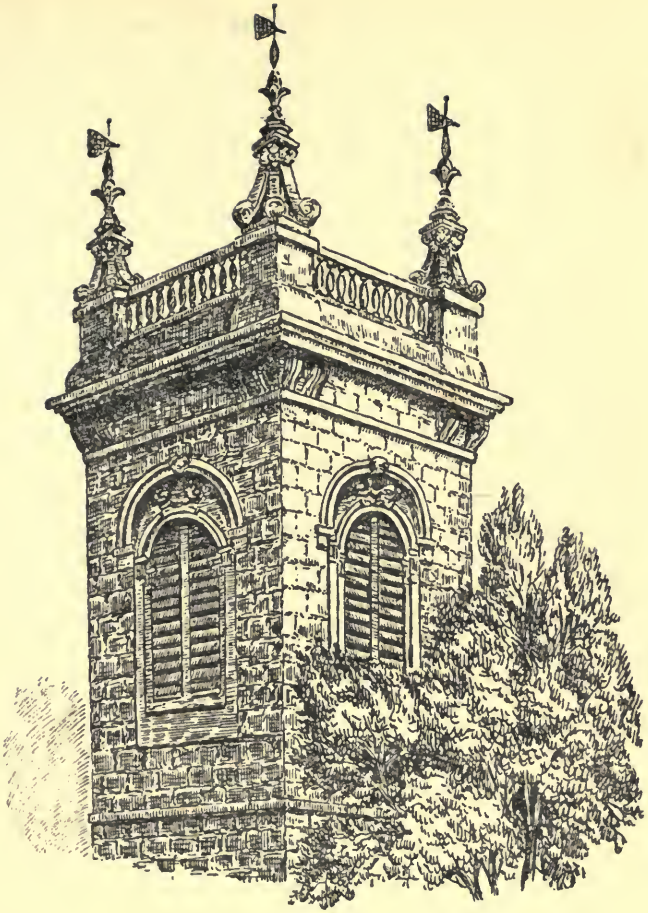
ST. ANDREW, HOLBORN

IN the reign of Alfred the Great, A.D. 900, a wooden church stood on the site of the present church, which was rebuilt in the fifteenth century. It was dedicated to 'Sancte Andrewes,' the brother of Simon Peter, who suffered martyrdom about the year A.D.70. He was crucified on what is termed 'a cross decussate,' or a cross formed like the letter X. His body was afterwards claimed by a Christian woman of rank, embalmed and honourably interred. In the year A.D.368 a pious Greek monk named Regulas conveyed the remains to Scotland. From that time to this he has been regarded as the patron saint of Scotland, and his day, the 30th of November, is a favourite occasion for social and national reunion among Scotsmen residing in England and other places abroad.

The church, although untouched by the Great Fire, became so dilapidated that it was rebuilt by Sir C. Wren in 1686 at the cost of £9,000. The tower was refaced with Portland stone and the top story added in 1704.

From the years 1584 to 1805 as many as seven of its distinguished rectors became bishops, while one, Richard Bancroft (1584-97), attained still higher distinction, becoming afterwards Archbishop of Canterbury.

Samuel Wesley, the father of the celebrated evangelist, John Wesley, was ordained in this church during the rectorship of the notorious Dr.



Henry Sacheverell, who appears to have been more a political partisan than a preacher of the Gospel, and having on one occasion preached in St. Paul's from the text 'Perils from false brethren,' was impeached of high crimes and misdemeanours. The trial took place at Westminster Hall, beginning on the 27th of February, 1710. Found guilty, he was forbidden to preach for three years, and his two printed sermons were ordered to be burnt in public before the Royal Exchange.

Sir Edward Coke, the great lawyer, was married in the older church, and William Hazlitt in the present one.

Lord Beaconsfield was baptized here in 1817 at the age of twelve in the name of Benjamin.

The original position of the church in relation to the street is now somewhat different, and it is approached *down* steps and not up as in former times, owing to the construction of Holborn Viaduct in 1870.

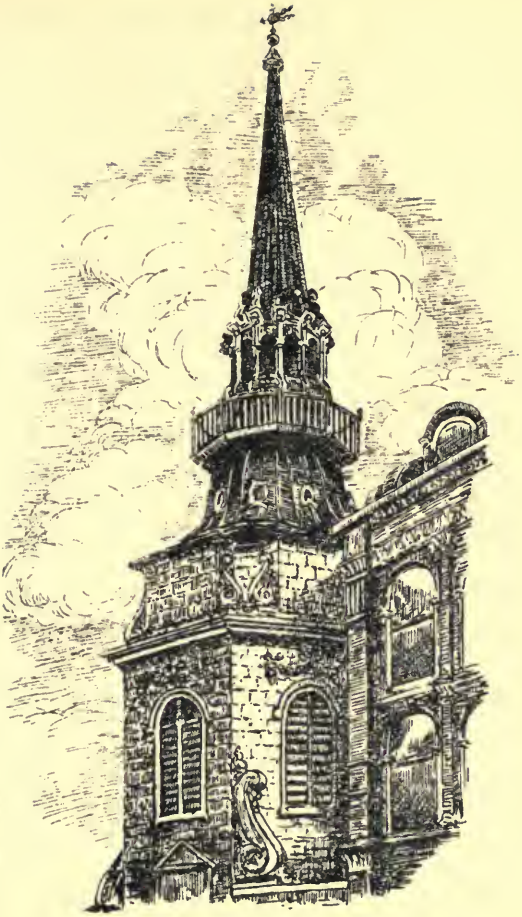
ST. MARTIN, LUDGATE HILL

ST. MARTIN, LUDGATE HILL

STOW, the antiquarian, refers to the ancient church of St. Martin 'as a proper church.' It was rebuilt in the year 1437, and repaired and beautified forty-three years before the Great Fire, which destroyed this church in 1666. It was rebuilt by Sir C. Wren in 1685 at the cost of £5,378 18s. 8d.

The stone tower, with its slender lead-covered spire, is poised in the centre of Ludgate Hill, so as to throw into prominence the massive dome of St. Paul's—Wren's greatest work—and at the same time its own beautiful silhouette is rendered conspicuous by such a juxtaposition. This fact shows that the great architect worked out all his plans with due thought and intelligence. The interior of this church further confirms this indication of his genius. It is nothing short of the marvellous that, in so small a space (66 ft. wide and 57 ft. long), by the arrangement of the columns, which stand out so prominently, he has succeeded in giving to the interior the cruciform appearance of a much larger church.

This church is dedicated to St. Martin, who is called the 'Genial Saint,' because the festival in his honour occurs at the season when the new wines are drawn from the lees and tasted. This may account for the fact that in Vintners' Hall, London, paintings and statues of St. Martin and Bacchus are grouped side by side ; and when, in 1702, Sir Samuel Dashwood, an honoured vintner, became Lord Mayor,



the most conspicuous figure in the procession was one representing St. Martin, who, on reaching St. Paul's Churchyard, drew his sword and cut his rich scarlet cloak into many pieces and divided it among the crowd of 'acting beggars' who had followed him in the procession 'howling most lamentably.'

Within the church is the font presented by a certain Thomas Morley (who was born in the parish, 1673), upon which is inscribed a curious Greek inscription which is 'palindromical,' and which, translated into English, reads, 'Wash my sin, not my face only.'

There is a legend connected with the saint which tells how, when met by the devil while on a journey to Rome, by making the sign of the Cross he changed the serpent into a mule and made him carry him to his destination. The Evil One thus defeated, exclaimed, 'Signa te Signa : temere me tangis et augis : Roma tibi subito motibus ibit amour'; which in English reads thus: 'Cross, cross thyself ; thou plaguest and vexest me without necessity; for, owing to my exertions, thou wilt soon reach Rome, the object of thy wishes.' This distich is also palindromical. It is a curious coincidence that, in a church in London dedicated to the saint in question, there should be an inscription written in a similar fashion.

ST. ALPHAGE, LONDON WALL

ST. ALPHAGE, LONDON WALL

THE ancient church of St. Alphage, erected in 1013 in memory of St. Alphage, stood near the Roman wall in Cripplegate. Becoming very dilapidated in the sixteenth century, it was pulled down, and the Priory Church nearly opposite, built by Prior Elsynge in the fourteenth century, became the parish church of St. Alphage.

This mediæval church was repaired in 1624-8, and the steeple rebuilt in 1649. Although the church escaped the Great Fire in 1666 it became so hopelessly out of repair that it was pulled down in 1774 and rebuilt by Sir William Staines in 1777. The body of the church, which in 1909 had been considerably modernized, is now being demolished, and the choir stalls and benches in oak, with other furniture, have been transferred to St. Mary the Virgin, Aldermanbury, the two parishes having now been united. The organ, which has been recently repaired and renovated, has been given by the Bishop of London to St. Peter's, Acton Green.

The Georgian façade, erected when the north porch in London Wall was demolished in 1775, disappeared in 1913, and on February 18th, 1914, the present modern structure giving entrance to all that is left of the ancient Priory Church erected by Prior Elsynge was dedicated by the Archdeacon of London.

The little chapel within the porch has been dedicated to St. John the Baptist.

On the left-hand side is an interesting monument to Sir Rowland Hayward, Lord Mayor, 1570 and 1591, who must have been a worthy citizen to have thus filled the part of chief magistrate on two separate occasions. He was also blessed with a large family, he and his two wives and their sixteen children being portrayed in stone between two pillars with a canopy above them.

THE DUTCH CHURCH, AUSTIN FRIARS

THE DUTCH CHURCH, AUSTIN FRIARS

THIS church is interesting for two reasons. It is a portion of a monastic building built in 1354, and is (with the exception of St. Helen's, Bishopsgate) the only monastic church now remaining in London.

It is also interesting because of its contiguity to what was once known as Great Winchester Street, which, some seventy years ago, with its fine old brick mansions of the Jacobean period, was considered one of the most curious of the older London streets.

In 1870 the church was severely damaged by fire, reference to its forlorn condition being made in the Press by a writer at that time: 'It is now a roofless ruin . . . and no steps yet taken for its reparation; thus another of our few historic monuments may soon pass away from the City.' This gloomy view did not eventuate. The church, having been repaired, still remains, and gives us a fair idea of the early church, with its nine high arches on each side dividing the nave from the aisles, and its window tracery which is so extremely elegant.

The modern block of buildings known as Winchester House now stands upon the site of the old Priory.

ST. PAUL'S CATHEDRAL

ST. PAUL'S CATHEDRAL

THE crowning glory of the great architect, Sir C. Wren, stands upon the same site as the minster founded more than thirteen centuries ago by Ethelbert, King of Kent, with the assistance of Segbert or Sebert, King of the Saxons.

What a rich store of memories cluster round its sacred walls. We can see as in a mental cinema the many scenes of interest connected with its historic past. Destroyed by fire and then repaired by the fourth Saxon Bishop Erkenwald in 690, meeting the same fate in the reign of William the Conqueror. Its rebuilding, begun by Bishop Mauritius, and its completion in 1135. Again rebuilt in 1256, ever the citizens' pride, although strangely degraded and its sacred precincts the rendezvous for the idle and the gay. We can see the young gallants of the town acting the part taught them by Dekker in his 'Gulls' Handbook,' and becoming quite proficient in the test of London's dandyism.

Again we see its beautiful steeple struck by lightning in the terrible storm that breaks over the City in the afternoon of the 4th of June, 1561. We behold it set aflame and burning two or three yards beneath the foot of the Cross, the flames creeping down the lofty steeple to the tower, and in a short time enfolding both in their wild fury. We see it partially restored, but no longer possessing the lofty spire, 489 ft. from the ground :

'Built so hie
That the huge top-made steeple
dares the skie.'

Yet, in spite of its dilapidated condition, still the wonder and admiration of every citizen.

The mental cinema presents another scene, and we behold it 'a sad ruine'—the devouring flames have not only destroyed the tower and steeple, but the whole fabric. 'That beautiful portico (for structure comparable to any in Europe, as not long before repaired by the King) now rent in pieces, flakes of vast stone split asunder, and nothing remaining entire but the inscription in the architrave showing by whom it was built.'*

The noble pile that to-day rises before us and dominates all the other buildings in the City was begun on June 21st, 1675. Sir C. Wren had been busy clearing the ground for the new foundation during the preceding eleven months. By April, 1684, the walls of the choir, with its aisles, 170 ft. long and 120 ft. wide, with extensive arched vaults below the street, were finished, also the new chapter-house and vestries, with the two beautiful porticoes of the north and south entrances and the massive piers that support the cupola, were completed to an equal height. The expenditure so far was £109,765 12s. 1d. Four years later (1688) the new choir was ready for roofing. At this juncture the old danger reappeared, and a fire broke out at the west end of the

* John Evelyn.

north aisle. The damage must have been rather severe, for it cost over £700 to repair it. The last stone of the building was laid 1710, and the Act of the 9th of Anne declared it finished in 1711. 'Forty and six years was this temple in building,' said the Jews of the Temple of their day. St. Paul's was ten years short of that period, during which time three kings and two queens had severally occupied the throne of England, and the total amount so far expended upon the rebuilding of the fabric had reached the huge sum of £736,752 10s.

We need not repeat in detail that which has so often been told regarding the treatment of the great architect, to whom we owe so much. It will be enough if we refer to an entry in a manuscript compiled by the younger Christopher Wren. It bears the date April 26th, 1718, and runs thus: 'Superseded in the eighty-sixth year of his age and forty-ninth year of his surveyorship—and there arose a King who knew not Joseph (Acts VII). "And Gallio cared for none of those things." He certainly was not overpaid ; his annual salary as architect of St. Paul's was £200, while his pay for rebuilding the City churches was the princely sum of £100 a year. He was probably one of the worst paid architects of whom we have any record. He died on February 25th, 1723, passing peacefully to his rest in his ninety-first year, and was buried in the crypt of the Cathedral, the building of which he had been spared to see completed, a work that claimed so many years of his busy, useful life. If further commentary

were needed on a nation's gratitude, it is to be found in the historian's record: 'For nearly a century and a half there was no memorial to Sir Christopher Wren in the great Cathedral of his building save the plain tablet that marks his burial-place in the crypt, and which bids the passer-by "look around" if they would seek the architect's best monument.' One has only to step from the crowded, noisy world outside into the solemn quietude of its lofty nave to realize the full meaning of words like these. We pass the monuments raised to such men as Wellington, Nelson, Gordon, John Howard, and a host of others; fresh visions arise before our eyes, and once again another picture passes before our mental vision. We can see the ancient fabric filled to overflowing—three thousand persons, hushed and expectant, are sitting beneath the great dome—a bier arises from an oblong aperture near the choir raised by invisible machinery from below to receive the splendidly decorated coffin of a national hero, and ere it slowly descends into the vaults beneath a group of gallant tars with pathetic eagerness are tearing into pieces the flag that enfolds it; fragments that are treasured portions to be handed down from father to son in memory of a day on which they paid their last mark of reverence and regard to the man they knew so well—their beloved Nelson.

Forty years pass and a similar scene is presented to our mind's eye. Nelson's statue is undraped, its marble whiteness conspicuous against the black drapery at the base—a sleeper disturbed in his rest.

The words of Tennyson come to our mind :

'Who is he that cometh, like an honoured guest,
With banner and with music, with soldier and
[with priest,
With a nation weeping, and breaking on my rest?
Mighty seaman, this is he,
Was great by land as thou by sea.
O saviour of the silver isle,
O shaker of the Baltic and the Nile.
This is England's greatest son,
Worthy of our gorgeous rites,
And worthy to be laid by thee.
He that gained a hundred fights,
And never lost an English gun.'

'Tis the funeral of the Duke of Wellington—the coffin is resting upon the movable platform under the dome—the choir ranged in a double row are chanting that solemn verse in which the psalmist tells in 'mournful numbers' that man at his best is but vanity, and pleads that he may know the measure of his days. The last act of this realistic scene now unfolds itself. A herald approaches and reads the Duke's titles. A solemn anthem follows, the parting benediction is pronounced, a blast of trumpets, and the burial of the aged warior is ended.

Once again another scene is presented to our mental vision. 'Tis a bright morning in February half a century ago. The buildings round the Cathedral are gay with flags—great crowds throng its approach. The clouds of apprehension and fear

have passed, and a beloved prince has come to offer thanksgiving and praise for mercies received, health restored, and hope revived. To 'take the cup of Salvation' and to 'call upon the name of the Lord' in the venerable Cathedral, now filled with thousands of thankful and joyous worshippers, whose feelings find expression in a hymn that was specially written for the occasion :

'Bless, Father, him Thou gavest
Back to the loyal land.
O Saviour, him Thou savest,
Still cover with Thy hand.
O Spirit, the Defender,
Be his to guard and guide,
Now in life's midday splendour,
On to the eventide.'

Again the mental cinema reveals another scene that is closely associated with St. Paul's Cathedral. 'Tis a picture set in the sunlight of a memorable day in June. Beneath the western portico (upon which is represented the conversion of St. Paul and his preaching to the Bereans) are huge stands filled with Ambassadors, Indian Rajahs, and other notabilities. The scene is full of animation and ablaze with colour. Behind and around the twelve pillars are a sea of faces. The Archbishops, Bishops, and Clergy present a gorgeous spectacle. The central figure, the aged Empress Queen, is seated in the royal carriage which has stopped at the foot of the steps, immediately below the great western door, while

five hundred choristers sing the 'Te Deum.' The Benediction pronounced, the Thanksgiving Service of the Diamond Jubilee is brought to a close—an event ever to be remembered in connection with Wren's historic and venerable building.

U